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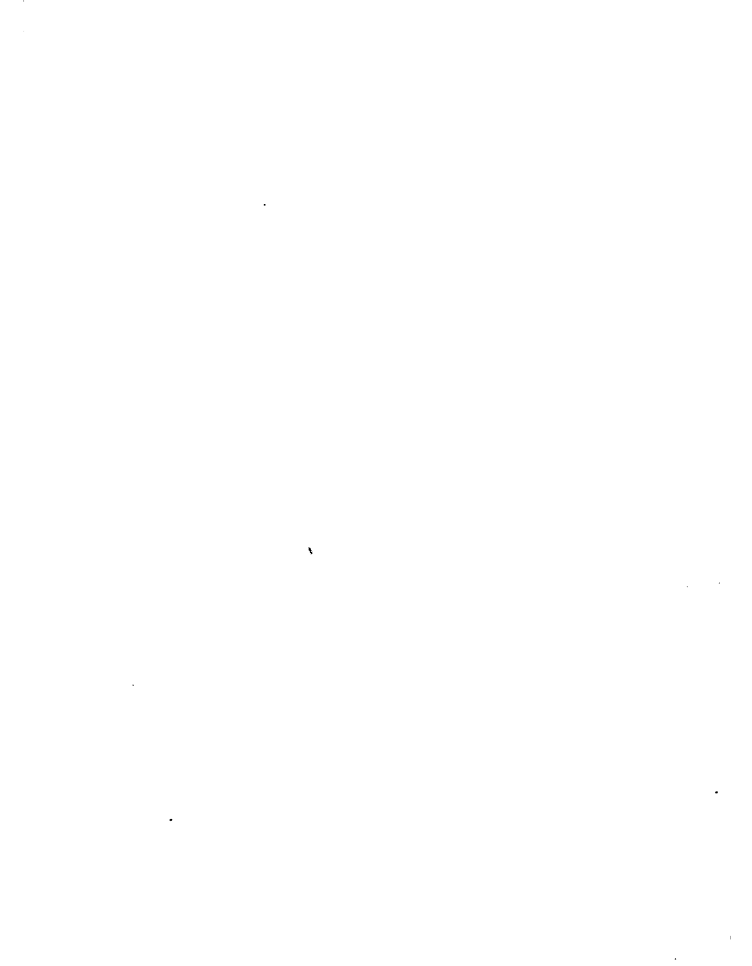
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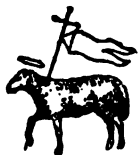


James H. H. H.

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06





THE  
TEMPLE SHAKESPEARE



*By the kind permission of Messrs Macmillan & Co.  
and W. Aldis Wright, Esq., the text here  
used is that of the "Cambridge" Edition.*

*First Edition of this issue of "The Tempest" printed February 1894.*

*Second Edition, April 1894.*

*Third Edition, June 1894.*

*Fourth Edition, January 1895.*

*Fifth Edition, April 1896.*

*Sixth Edition, May 1897.*

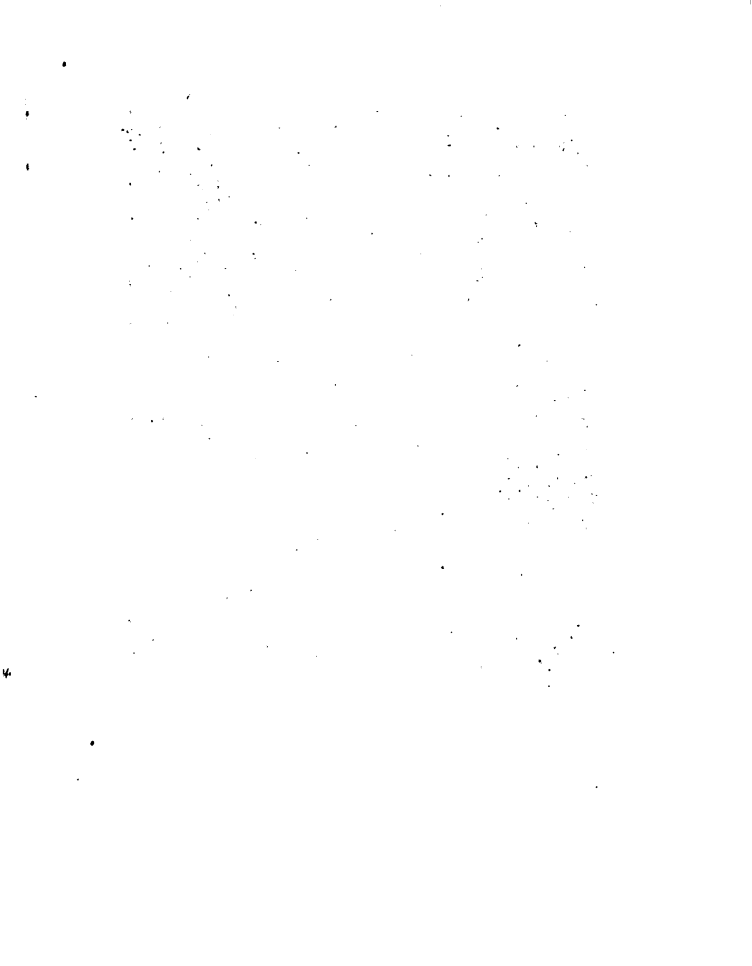
*Seventh Edition, May 1899.*

*Eighth Edition, May 1900.*

*Ninth Edition, February 1901.*

*Tenth Edition, December 1902.*

*Eleventh Edition, November 1903.*







*Portrait from First Folio  
Martin Droeshout.*

## To the Reader.

This figure, that thou here seest put,  
It was for gentle Shakespere cut ;  
Wherein the Graver had a strife  
With Nature, to out-doo the life.  
O, could he but have drawne his wit  
As well in brasse as he hath hit  
His face, the print would then surpasse  
All that was ever writ in brasse ;  
But since he cannot, reader, looke  
Not on his picture, but his booke.

B. J.

## To the Reader.

This drama, tho' thou here seest put,  
Is not for gentle Shakespeare cut;  
Written in the Groves and strife  
With Nature, to out-do the life.  
O, could he but have drawn his wit  
As well in prose, as he hath hit  
His fable, thy wit would then surpass  
All that now is or will in prose;  
But time he cannot, ready, look  
Not on his play, but his book.

R. 7.

•SHAKESPEARE'S•  
•COMEDY OF &•  
•THE TEMPEST•

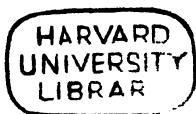


•WITH PREFACE•  
•GLOSSARY &c; BY•  
•ISRAEL GOLLANCZ•

•M.A.  
•F

•LONDON: PUBLISHED BY J. M. DENT.  
AND CO: ALDINE HOUSE W.C: MC

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**To**  
**THE EDITOR OF**  
**THE CAMBRIDGE SHAKESPEARE,**  
**W. ALDIS WRIGHT, Esq., LL.D.,**  
**THE TEMPLE SHAKESPEARE**  
**IS**  
**DUTIFULLY DEDICATED.**

*"For all these dreams of Shakespeare, as those of true and strong men must be, are φαντάσματα θεῶν καὶ σκιὰι τῶν ὄντων—divine phantasms, and shadows of things that are. We hardly tell our children, willingly, a fable with no purport in it; yet we think God sends his best messengers only to sing fairy tales to us, fond and empty. THE TEMPEST is just like a grotesque in a rich missal, 'clasped where paynims pray.'"*

MUNERA PULVERIS

## Preface.

**The First Edition.** *The Tempest* first appeared in the Folio of 1623, where it occupies pp. 1-19; no reference has been found to an earlier edition.

The position of the play in the First Folio may perhaps be regarded as evidence of its contemporary popularity; it may, however, have been merely due to 'a happy, if perhaps unconscious, intuition' on the part of the editors.

'It is a mimic, magic tempest which we are to see; a tempest raised by Art, to work moral ends with actual men and women, and then to sink into a calm. And in such a storm and calm we have the very idea of a Play or Drama, the fitting specimen and frontispiece of the whole volume of plays before us' (Sir E. Strachey, *Quarterly Review*, July 1890, p. 116).

With the exception of *The Comedy of Errors*, *The Tempest* is the shortest of Shakespeare's plays; certain critics have held that the text was abridged for acting purposes; others refer its brevity to the unusual amount of stage-machinery introduced, or to the necessities of Court representation.

The *Epilogue* to the play, as in the case of 2 *Henry IV.* and *Henry VIII.*, is evidently by some other hand than Shakespeare's.

Some scholars hold the same opinion concerning the *Masque* in Act IV. Shakespeare may well have introduced it in compliance with the fashion of the time; one must bear in mind the fondness



for this species of composition which prevailed during the reign of James I.

**Date of Composition.** No positive evidence exists for the Date of Composition of *The Tempest*; the probabilities are in favour of 1610-11.

The superior limit may be fixed at 1603; the speech of Gonzalo, describing his ideal Commonwealth (II. i, 147, etc.), was certainly derived from a passage in Florio's translation of Montaigne's *Essays*, first published in that year. Shakespeare's own copy of this work, with his autograph, is among the treasures of the British Museum. The passage in question occurs in Chapter xxx., Book I., 'Of the Caniballes' (cp. Nutt's Reprint, Vol. i. p. 222).

The play obviously connects itself with current stories of colonisation and adventures of English seamen. There may be direct allusion to a famous shipwreck in the year 1609; an interesting account, which Shakespeare may have read, was published in the following year, entitled '*A discovery of the Bermudas, otherwise called the Ile of Devils: by Sir Thomas Gates, Sir George Sommers, and Captayne Newport, and divers others*' (cp. Prospero's command to Ariel 'to fetch dew from the still-vexed Bermoothes').

Ben Jonson seems to allude to *The Tempest* in the Introduction to his '*Bartholomew Fair*' (1612-14):—'If there be never a *Servant-monster* i' the *Fayre*, who can help it, he sayes; nor a nest of *Antiques*? Hee is loth to make nature afraid in his *Playes*, like those that beget *Tales*, *Tempests*, and such like *Drolleries*!'

*The Tempest*, among other plays, was acted at Court in the beginning of the year 1613, before Prince Charles, the Lady

Elizabeth, and the Prince Palatine Elector, whence some scholars have rashly inferred that it was specially composed for the marriage of the two latter royal personages, and have detected in Prospero a striking resemblance to King James.

Various futile attempts have been made to place *The Tempest* among Shakespeare's early plays, but, apart from the evidence adduced above, metrical tests make an early date impossible.

**The Sources.** *The Tempest* was in all probability founded on some older play, but as yet its source has not been discovered.

An old German Comedy, called *The Fair Sidea*, by Jacob Ayrrer, a notary of Nüremberg, who died in 1605, is perhaps a German version of Shakespeare's original; its plot bears a striking resemblance to that of *The Tempest*. Ayrrer's productions were in many cases mere adaptations or translations of English plays brought to Germany at the beginning of the seventeenth century or previously by strolling players, 'The English Comedians,' as they called themselves (*op. Cohn's Shakespeare in Germany*, Preface, and pp. 1-75).

'*The Discovery of the Barmudas*' has been already alluded to above.

In Eden's *History of Travayle*, 1577, (p. 252, Arber's Reprint), Shakespeare probably found 'Setebos' (Act I. sc. 2, l. 437); from the same work he possibly derived the names Alonso, Ferdinand, Sebastian, Gonzalo (for Gonzales), and other details.

In dealing with the Date of Composition reference has been made to Shakespeare's indebtedness to Montaigne; similarly, Ovid's *Metamorphoses*, vii. 197-206, as translated by Golding, probably suggested Prospero's Invocation, Act V. 1, 33, *sq.*

The name 'Ariel,' though glossed by Shakespeare as 'an ayrie

Spirit,' is of Hebraistic origin, and was no doubt derived from some such treatise as Heywood's *Hierarchie of the Blessed Angels* :—

. . . . . The earth's great lord  
Ariel. The Hebrew Rabbins thus accord.'

Caliban. 'Caliban' is most probably a contemporary variant of 'Canibal,' which is itself merely another form of 'Caribal,' i.e. 'Caribbean.' There seems to be no particular difficulty in this derivation of the name, yet several scholars have rejected it. 'To me,' observes Mr Furness, 'it is unsatisfactory. There should be, I think, something in the description of cannibals, either of their features or of their natures, to indicate some sort of fellowship with a monster like Caliban. No such description has been pointed out.' This seems hardly enough to negative so plausible a theory as to the origin of the name.

A large number of critics have dealt with this creation of Shakespeare's; a valuable summary of the more important criticisms is to be found in the 'Variorum' edition of the play. Three studies call for special mention :—(1) *Caliban : The Missing Link* ; by Daniel Wilson ; (2) Renan's philosophical drama, entitled *Caliban* ; (3) Browning's *Caliban upon Setebos ; or Natural Theology in the Island*.

The Scene of Action. 'The Scene, an uninhabited Island' ; this indefinite location has not satisfied Shakespearian students, and learned attempts have been made to fix the latitude and longitude of the island ; the Bermudas, Lampedusa, Pantalaria, Corcyra, have each in turn been made the scene of Prospero's magic. The old ballad of 'The Enchanted Island,' founded perhaps on *The Tempest*, and certainly later in composition, gives the right answer to these needless questionings :—

'From that day forth the Isle has been  
By wandering sailors never seen.  
Some say 'tis buried deep  
Beneath the sea, which breaks and roars  
Above its savage rocky shores,  
Nor e'er is known to sleep.'

**Duration of Action.** The 'Time-Analysis of *The Tempest* brings out very clearly the fact that in this play Shakespeare has adhered strictly to the Unity of Time; the whole action of the play lasts from three to four hours; *cp.* Act I., 2, 239-240; Act V., 1, 5; *ibid.* l. 136-137, 186, 223.

It is alleged that a sailor's 'glass' was a *half-hour* glass, and that Shakespeare was guilty of a technical error in using it in the sense of 'an *hour* glass.' The error was no doubt intentional.

**The Music.** There is good reason to believe that *Wilson's Chcerfull Ayres or Ballads, Oxford, 1660*, has preserved for us the original music of two of the songs of *The Tempest*—viz., 'Full fathoms five,' and 'Where the Bee sucks'; the composer was R. Johnson, who in 1610 wrote the music for Middleton's *Witch*, and in 1611 was in the service of Prince Henry (*cp.* *Grove's Dictionary of Music*, and *Variorum Tempest*, pp. 352-353).

**Later Verses.** In 1669 appeared Dryden and Davenant's version of *The Tempest; or the enchanted Isle*. According to Dryden, Davenant designed the 'Counterpart to Shakespeare's plot, namely that of a man who had never seen a woman.' 'Than this version,' observes Mr Furness, 'there is, I think, in the realm of literature, no more flagrant existence of *less-majesty*' (*cp.* *Variorum Tempest*, pp. 389-449). In 1797 F. G. Waldron published *The Virgin Queen*, 'attempted as a sequel to Shakespeare's *Tempest*.'

## DRAMATIS PERSONÆ

ALONSO, *King of Naples.*

SEBASTIAN, *his brother.*

PROSPERO, *the right Duke of Milan.*

ANTONIO, *his brother, the usurping Duke of Milan.*

FERDINAND, *son to the King of Naples.*

GONZALO, *an honest old Counsellor.*

ADRIAN, } *Lords.*

FRANCISCO, }

CALIBAN, *a savage and deformed Slave.*

TRINCULO, *a Jester.*

STEPHANO, *a drunken Butler.*

Master of a Ship.

Boatswain.

Mariners.

MIRANDA, *daughter to Prospero.*

ARIEL, *an airy Spirit.*

IRIS,

CERES,

JUNO,

Nymphs,

Reapers,

} *presented by Spirits.*

Other Spirits attending on Prospero.

# The Tempest.

Act First.

Scene I.

*On a ship at sea : a tempestuous noise of thunder and lightning heard.*

*Enter a Ship-Master and a Boatswain.*

*Mast.* Boatswain !

*Boats.* Here, master : what cheer ?

*Mast.* Good, speak to the mariners : fall to 't,  
yarely, or we run ourselves aground : bestir,  
bestir. [Exit.

*Enter Mariners.*

*Boats.* Heigh, my hearts ! cheerly, cheerly, my  
hearts ! yare, yare ! Take in the topsail. Tend  
to the master's whistle. Blow, till thou burst  
thy wind, if room enough !

*Enter Alonso, Sebastian, Antonio, Ferdinand, Gonzalo,  
and others.*

*Allon.* Good boatswain, have care. Where's the 10  
master ? Play the men.

1 a

1

*Boats.* I pray now, keep below.

*Ant.* Where is the master, boatswain ?

*Boats.* Do you not hear him ? You mar our labour :  
keep your cabins : you do assist the storm.

*Gon.* Nay, good, be patient.

*Boats.* When the sea is. Hence ! What cares  
these roarers for the name of king ? To  
cabin : silence ! trouble us not.

*Gon.* Good, yet remember whom thou hast 20  
aboard.

*Boats.* None that I more love than myself. You  
are a counsellor ; if you can command these  
elements to silence, and work the peace of the  
present, we will not hand a rope more ; use your  
authority : if you cannot, give thanks you have  
lived so long, and make yourself ready in your  
cabin for the mischance of the hour, if it so hap.  
Cheerly, good hearts ! Out of our way, I say.  
[*Exit.*

*Gon.* I have great comfort from this fellow : me- 30  
thinks he hath no drowning mark upon him ;  
his complexion is perfect gallows. Stand fast,  
good Fate, to his hanging : make the rope of  
his destiny our cable, for our own doth little

advantage. If he be not born to be hanged, our case is miserable. [Exeunt.]

*Re-enter Boatswain.*

*Boats.* Down with the topmast! yare! lower, lower! Bring her to try with main-course. [A cry within.] A plague upon this howling! they are louder than the weather or our office. 40

*Re-enter Sebastian, Antonio, and Gonzalo.*

Yet again! what do you here? Shall we give o'er, and drown? Have you a mind to sink?

*Seb.* A pox o' your throat, you bawling, blasphemous, incharitable dog!

*Boats.* Work you, then.

*Ant.* Hang, cur! hang, you whoreson, insolent noisemaker. We are less afraid to be drowned than thou art.

*Gon.* I'll warrant him for drowning; though the ship were no stronger than a nutshell, and as leaky as an unstanch'd wench. 50

*Boats.* Lay her a-hold, a-hold! set her two courses; off to sea again; lay her off.

*Enter Mariners wet.*

*Mariners.* All lost! to prayers, to prayers! all lost!



*Boats.* What, must our mouths be cold?

*Gon.* The king and prince at prayers! let's assist them,  
For our case is as theirs.

*Seb.* I'm out of patience.

*Ant.* We are merely cheated of our lives by drunkards:  
This wide-chapp'd rascal,—would thou mightst  
lie drowning

60

The washing of ten tides!

*Gon.* He'll be hang'd yet,  
Though every drop of water swear against it,  
And gape at widest to glut him.

[*A confused noise within*: 'Mercy on us!']—

'We split, we split!'—'Farewell my wife and  
children!'—

'Farewell, brother!'—'We split, we split, we split!']

*Ant.* Let's all sink with the king.

*Seb.* Let's take leave of him. [*Exeunt Ant. and Seb.*]

*Gon.* Now would I give a thousand furlongs of sea for  
an acre of barren ground, long heath, brown  
furze, any thing. The wills above be done! but  
I would fain die a dry death. [*Exeunt.*]

# The Tempest ❧

Act I. Sc. ii.

## Scene II.

*The island. Before Prospero's cell.*

*Enter Prospero and Miranda.*

*Mir.* If by your art, my dearest father, you have  
Put the wild waters in this roar, allay them.  
The sky, it seems, would pour down stinking pitch,  
But that the sea, mounting to the welkin's cheek,  
Dashes the fire out. O, I have suffer'd  
With those that I saw suffer ! a brave vessel,  
Who had, no doubt, some noble creature in her,  
Dash'd all to pieces. O, the cry did knock  
Against my very heart ! Poor souls, they perish'd !  
Had I been any god of power, I would 10  
Have sunk the sea within the earth, or ere  
It should the good ship so have swallow'd and  
The fraughting souls within her.

*Pros.* Be collected :  
No more amazement : tell your piteous heart  
There's no harm done.

*Mir.* O, woe the day !

*Pros.* No harm.

I have done nothing but in care of thee,  
Of thee, my dear one, thee, my daughter, who

Art ignorant of what thou art, nought knowing  
Of whence I am, nor that I am more better  
Than Prospero, master of a full poor cell, 20  
And thy no greater father.

*Mir.* More to know  
Did never meddle with my thoughts.

*Pros.* 'Tis time  
I should inform thee farther. Lend thy hand,  
And pluck my magic garment from me.—So :  
[Lays down his mantle.  
Lie there, my art. Wipe thou thine eyes ; have comfort.  
The direful spectacle of the wreck, which touch'd  
The very virtue of compassion in thee,  
I have with such provision in mine art  
So safely ordered, that there is no soul,  
No, not so much perdition as an hair 30  
Betid to any creature in the vessel  
Which thou heard'st cry, which thou saw'st sink.  
Sit down ;

For thou must now know farther.

*Mir.* You have often  
Begun to tell me what I am ; but stopp'd,  
And left me to a bootless inquisition,  
Concluding 'Stay : not yet.'

# The Tempest ❧

Act I. Sc. ii.

*Pros.* The hour's now come ;  
The very minute bids thee ope thine ear ;  
Obey, and be attentive. Canst thou remember  
A time before we came unto this cell ?  
I do not think thou canst, for then thou wast not 40  
Out three years old.

*Mir.* Certainly, sir, I can.

*Pros.* By what ? by any other house or person ?  
Of any thing the image tell me, that  
Hath kept with thy remembrance.

*Mir.* 'Tis far off,  
And rather like a dream than an assurance  
That my remembrance warrants. Had I not  
Four or five women once that tended me ?

*Pros.* Thou hadst, and more, Miranda. But how is it  
That this lives in thy mind ? What seest thou else  
In the dark backward and abysm of time ? 50  
If thou remember'st aught ere thou camest here,  
How thou camest here thou mayst.

*Mir.* But that I do not.

*Pros.* Twelve year since, Miranda, twelve year since,  
Thy father was the Duke of Milan, and  
A prince of power.

*Mir.* Sir, are not you my father ?

*Pros.* Thy mother was a piece of virtue, and  
She said thou wast my daughter ; and thy father  
Was Duke of Milan ; and his only heir  
A princess, no worse issued.

*Mir.* O the heavens !  
What foul play had we, that we came from thence ?  
Or blessed was 't we did ?

*Pros.* Both, both, my girl : 61  
By foul play, as thou say'st, were we heaved thence ;  
But blessedly help thither.

*Mir.* O, my heart bleeds  
To think o' the teen that I have turn'd you to,  
Which is from my remembrance ! Please you, farther.

*Pros.* My brother, and thy uncle, call'd Antonio,—  
I pray thee, mark me,—that a brother should  
Be so perfidious !—he whom, next thyself,  
Of all the world I loved, and to him put  
The manage of my state ; as at that time 70  
Through all the signories it was the first,  
And Prospero the prime duke, being so reputed  
In dignity, and for the liberal arts  
Without a parallel ; those being all my study,  
The government I cast upon my brother,  
And to my state grew stranger, being transported

# The Tempest ❧

Act I. Sc. ii.

And rapt in secret studies. Thy false uncle—  
Dost thou attend me?

*Mir.* Sir, most heedfully.

*Pros.* Being once perfected how to grant suits,  
How to deny them, who to advance, and who 80  
To trash for over-topping, new created  
The creatures that were mine, I say, or changed 'em,  
Or else new form'd 'em; having both the key  
Of officer and office, set all hearts i' the state  
To what tune pleased his ear; that now he was  
The ivy which had hid my princely trunk,  
And suck'd my verdure out on't. Thou attend'st not.

*Mir.* O, good sir, I do.

*Pros.* I pray thee, mark me.  
I, thus neglecting worldly ends, all dedicated  
To closeness and the bettering of my mind 90  
With that which, but by being so retired,  
O'er-prized all popular rate, in my false brother  
Awaked an evil nature; and my trust,  
Like a good parent, did beget of him  
A falsehood in its contrary, as great  
As my trust was; which had indeed no limit,  
A confidence sans bound. He being thus lorded,  
Not only with what my revenue yielded,

But what my power might else exact, like one  
Who having into truth, by telling of it, 100  
Made such a sinner of his memory,  
To credit his own lie, he did believe  
He was indeed the duke ; out o' the substitution,  
And executing the outward face of royalty,  
With all prerogative:—hence his ambition growing,—  
Dost thou hear ?

*Mir.* Your tale, sir, would cure deafness.

*Pros.* To have no screen between this part he play'd  
And him he play'd it for, he needs will be  
Absolute Milan. Me, poor man, my library  
Was dukedom large enough: of temporal royalties  
He thinks me now incapable ; confederates, 111  
So dry he was for sway, wi' the King of Naples  
To give him annual tribute, do him homage,  
Subject his coronet to his crown, and bend  
The dukedom, yet unbow'd,—alas, poor Milan!—  
To most ignoble stooping.

*Mir.* O the heavens !

*Pros.* Mark his condition, and the event; then tell me  
If this might be a brother.

*Mir.* I should sin  
To think but nobly of my grandmother :

# The Tempest 🐉

Act I. Sc. ii.

Good wombs have borne bad sons.

*Pros.* Now the condition. 120

This King of Naples, being an enemy  
To me inveterate, hearkens my brother's suit ;  
Which was, that he, in lieu o' the premises,  
Of homage and I know not how much tribute,  
Should presently extirpate me and mine  
Out of the dukedom, and confer fair Milan,  
With all the honours, on my brother : whereon,  
A treacherous army levied, one midnight  
Fated to the purpose, did Antonio open  
The gates of Milan ; and, i' the dead of darkness, 130  
The ministers for the purpose hurried thence  
Me and thy crying self.

*Mir.* Alack, for pity !

I, not remembering how I cried out then,  
Will cry it o'er again : it is a hint  
That wrings mine eyes to 't.

*Pros.* Hear a little further,  
And then I'll bring thee to the present business  
Which now's upon 's ; without the which, this story  
Were most impertinent.

*Mir.* Wherefore did they not  
That hour destroy us ?



*Pros.*

Well demanded, wench :

My tale provokes that question. Dear, they durst not,  
So dear the love my people bore me ; nor set 141  
A mark so bloody on the business ; but  
With colours fairer painted their foul ends.  
In few, they hurried us aboard a bark,  
Bore us some leagues to sea ; where they prepared  
A rotten carcass of a butt, not rigg'd,  
Nor tackle, sail, nor mast ; the very rats  
Instinctively have quit it : there they hoist us,  
To cry to the sea that roar'd to us ; to sigh  
To the winds, whose pity, sighing back again, 150  
Did us but loving wrong.

*Mir.*

Alack, what trouble

Was I then to you !

*Pros.*

O, a cherubin

Thou wast that did preserve me. Thou didst smile,  
Infused with a fortitude from heaven,  
When I have deck'd the sea with drops full salt,  
Under my burthen groan'd ; which raised in me  
An undergoing stomach, to bear up  
Against what should ensue.

*Mir.*

How came we ashore ?

*Pros.* By Providence divine.

Some food we had, and some fresh water, that 160  
A noble Neapolitan, Gonzalo,  
Out of his charity, who being then appointed  
Master of this design, did give us, with  
Rich garments, linens, stuffs and necessities,  
Which since have steaded much; so, of his gentleness,  
Knowing I loved my books, he furnish'd me  
From mine own library with volumes that  
I prize above my dukedom.

*Mir.* Would I might

But ever see that man !

*Pros.* Now I arise : [*Resumes his mantle.*

Sit still, and hear the last of our sea-sorrow. 170  
Here in this island we arrived ; and here  
Have I, thy schoolmaster, made thee more profit  
Than other princess' can, that have more time  
For vainer hours, and tutors not so careful.

*Mir.* Heavens thank you for 't ! And now, I pray you, sir,  
For still 'tis beating in my mind, your reason  
For raising this sea-storm ?

*Pros.* Know thus far forth.

By accident most strange, bountiful Fortune,  
Now my dear lady, hath mine enemies  
Brought to this shore ; and by my prescience 180

I find my zenith doth depend upon  
A most auspicious star, whose influence  
If now I court not, but omit, my fortunes  
Will ever after droop. Here cease more questions :  
Thou art inclined to sleep ; 'tis a good dulness,  
And give it way : I know thou canst not choose.

[*Miranda sleeps.*]

Come away, servant, come. I am ready now.  
Approach, my Ariel, come.

*Enter Ariel.*

*Ari.* All hail, great master ! grave sir, hail ! I come  
To answer thy best pleasure ; be't to fly, 190  
To swim, to dive into the fire, to ride  
On the curl'd clouds, to thy strong bidding task  
Ariel and all his quality.

*Pros.* Hast thou, spirit,  
Perform'd to point the tempest that I bade thee ?

*Ari.* To every article.  
I boarded the king's ship ; now on the beak,  
Now in the waist, the deck, in every cabin,  
I flamed amazement : sometime I 'ld divide,  
And burn in many places ; on the topmast,  
The yards and bowsprit, would I flame distinctly, 200

Then meet and join. Jove's lightnings, the precursors  
O' the dreadful thunder-claps, more momentary  
And sight-outrunning were not : the fire and cracks  
Of sulphurous roaring the most mighty Neptune  
Seem to besiege, and make his bold waves tremble,  
Yea, his dread trident shake.

*Pros.* My brave spirit !  
Who was so firm, so constant, that this coil  
Would not infect his reason ?

*Ari* Not a soul  
But felt a fever of the mad, and play'd  
Some tricks of desperation. All but mariners 210  
Plunged in the foaming brine, and quit the vessel,  
Then all afire with me : the king's son, Ferdinand,  
With hair up-staring,—then like reeds, not hair,—  
Was the first man that leap'd ; cried, ' Hell is empty,  
And all the devils are here.'

*Pros.* Why, that 's my spirit !  
But was not this nigh shore ?

*Ari.* Close by, my master.

*Pros.* But are they, Ariel, safe ?

*Ari.* Not a hair perish'd ;  
On their sustaining garments not a blemish,  
But fresher than before : and, as thou badest me,

In troops I have dispersed them 'bout the isle. 220  
The king's son have I landed by himself;  
Whom I left cooling of the air with sighs  
In an odd angle of the isle, and sitting,  
His arms in this sad knot.

*Pros.* Of the king's ship,  
The mariners, say how thou hast disposed,  
And all the rest o' the fleet.

*Ari.* Safely in harbour  
Is the king's ship ; in the deep nook, where once  
Thou call'dst me up at midnight to fetch dew  
From the still-vex'd Bermoothes, there she's hid:  
The mariners all under hatches stow'd ; 230  
Who, with a charm join'd to their suffer'd labour,  
I have left asleep : and for the rest o' the fleet,  
Which I dispersed, they all have met again,  
And are upon the Mediterranean flote,  
Bound sadly home for Naples ;  
Supposing that they saw the king's ship wreck'd,  
And his great person perish.

*Pros.* Ariel, thy charge  
Exactly is perform'd : but there's more work.  
What is the time o' the day ?

*Ari.* Past the mid season.

*Pros.* At least two glasses. The time 'twixt six and now  
Must by us both be spent most preciouslly. 241

*Ari.* Is there more toil? Since thou dost give me pains,  
Let me remember thee what thou hast promised,  
Which is not yet perform'd me.

*Pros.* How now? moody?  
What is 't thou canst demand?

*Ari.* My liberty.

*Pros.* Before the time be out? no more!

*Ari.* I prithee,  
Remember I have done thee worthy service;  
Told thee no lies, made thee no mistakings, served  
Without or grudge or grumblings: thou didst promise  
To bate me a full year.

*Pros.* Dost thou forget 250  
From what a torment I did free thee?

*Ari.* No.

*Pros.* Thou dost, and think'st it much to tread the ooze  
Of the salt deep,  
To run upon the sharp wind of the north,  
To do me business in the veins o' the earth  
When it is baked with frost.

*Ari.* I do not, sir.

*Pros.* Thou liest, malignant thing! Hast thou forgot

The foul witch Sycorax, who with age and envy  
Was grown into a hoop? hast thou forgot her?

*Ari.* No, sir.

*Pros.* Thou hast. Where was she born? speak;  
tell me.

260

*Ari.* Sir, in Argier.

*Pros.* O, was she so? I must  
Once in a month recount what thou hast been,  
Which thou forget'st. This damn'd witch Sycorax,  
For mischiefs manifold, and sorceries terrible  
To enter human hearing, from Argier,  
Thou know'st, was banish'd: for one thing she did  
They would not take her life. Is not this true?

*Ari.* Ay, sir.

*Pros.* This blue-eyed hag was hither brought with child,  
And here was left by the sailors. Thou, my slave, 270  
As thou report'st thyself, wast then her servant;  
And, for thou wast a spirit too delicate  
To act her earthy and abhorr'd commands,  
Refusing her grand hests, she did confine thee,  
By help of her more potent ministers,  
And in her most unmitigable rage,  
Into a cloven pine; within which rift  
Imprison'd thou didst painfully remain

A dozen years ; within which space she died, 279  
And left thee there ; where thou didst vent thy groans  
As fast as mill-wheels strike. Then was this island—  
Save for the son that she did litter here,  
A freckled whelp hag-born—not honour'd with  
A human shape.

*Ari.* Yes, Caliban her son.

*Pros.* Dull thing, I say so ; he, that Caliban,  
Whom now I keep in service. Thou best know'st  
What torment I did find thee in ; thy groans  
Did make wolves howl, and penetrate the breasts  
Of ever-angry bears : it was a torment  
To lay upon the damn'd, which Sycorax 290  
Could not again undo : it was mine art,  
When I arrived and heard thee, that made gape  
The pine, and let thee out.

*Ari.* I thank thee, master.

*Pros.* If thou more murmur'st, I will rend an oak,  
And peg thee in his knotty entrails, till  
Thou hast howl'd away twelve winters.

*Ari.* Pardon, master :

I will be correspondent to command,  
And do my spiriting gently.

*Pros.* Do so ; and after two days



I will discharge thee.

*Ari.* That 's my noble master !

What shall I do ? say what ; what shall I do ? 300

*Pros.* Go make thyself like a nymph o' the sea : be  
subject

To no sight but thine and mine ; invisible  
To every eyeball else. Go take this shape,  
And hither come in 't : go, hence with diligence !

[*Exit Ariel.*]

Awake, dear heart, awake ! thou hast slept well ;  
Awake !

*Mir.* The strangeness of your story put  
Heaviness in me.

*Pros.* Shake it off. Come on ;  
We 'll visit Caliban my slave, who never  
Yields us kind answer.

*Mir.* 'Tis a villain, sir,  
I do not love to look on.

*Pros.* But, as 'tis, 310  
We cannot miss him : he does make our fire,  
Fetch in our wood, and serves in offices  
That profit us. What, ho ! slave ! Caliban !  
Thou earth, thou ! speak.

*Cal.* [*Within*] There 's wood enough within.

*Pros.* Come forth, I say ! there 's other business for thee :  
Come, thou tortoise ! when ?

*Re-enter Ariel like a water-nymph.*

Fine apparition ! My quaint Ariel,  
Hark in thine ear.

*Ari.* My lord, it shall be done. [*Exit.*

*Pros.* Thou poisonous slave, got by the devil himself  
Upon thy wicked dam, come forth ! 320

*Enter Caliban.*

*Cal.* As wicked dew as e'er my mother brush'd  
With raven's feather from unwholesome fen  
Drop on you both ! a south-west blow on ye  
And blister you all o'er !

*Pros.* For this, be sure, to-night thou shalt have cramps,  
Side-stitches that shall pen thy breath up ; urchins  
Shall, for that vast of night that they may work,  
All exercise on thee ; thou shalt be pinch'd  
As thick as honeycomb, each pinch more stinging  
Than bees that made 'em.

*Cal.* I must eat my dinner. 330  
This island 's mine, by Sycorax my mother,  
Which thou takest from me. When thou camest first,

Thou strokedst me, and madest much of me ;  
     wouldst give me  
 Water with berries in 't ; and teach me how  
 To name the bigger light, and how the less,  
 That burn by day and night : and then I loved thee,  
 And show'd thee all the qualities o' th' isle,  
 The fresh springs, brine-pits, barren place and fertile :  
 Cursed be I that did so ! All the charms  
 Of Sycorax, toads, beetles, bats, light on you ! 340  
 For I am all the subjects that you have,  
 Which first was mine own king : and here you sty me  
 In this hard rock, whiles you do keep from me  
 The rest o' th' island.

*Pros.*                                      Thou most lying slave,  
 Whom stripes may move, not kindness ! I have used thee,  
 Filth as thou art, with human care ; and lodged thee  
 In mine own cell, till thou didst seek to violate  
 The honour of my child.

*Cal.* O ho, O ho ! would 't had been done !  
 Thou didst prevent me ; I had peopled else 350  
 This isle with Calibans.

*Pros.*                                      Abhorred slave,  
 Which any print of goodness wilt not take,  
 Being capable of all ill ! I pitied thee,

Took pains to make thee speak, taught thee each hour  
One thing or other : when thou didst not, savage,  
Know thine own meaning, but wouldst gabble like  
A thing most brutish, I endow'd thy purposes  
With words that made them known. But thy vile race,  
Though thou didst learn, had that in't which good natures  
Could not abide to be with ; therefore wast thou 360  
Deservedly confined into this rock,  
Who hadst deserved more than a prison.

*Cal.* You taught me language ; and my profit on 't  
Is, I know how to curse. The red plague rid you  
For learning me your language !

*Pros.* Hag-seed, hence !  
Fetch us in fuel ; and be quick, thou 'rt best,  
To answer other business. Shrug'st thou, malice ?  
If thou neglect'st, or dost unwillingly  
What I command, I 'll rack thee with old cramps,  
Fill all thy bones with aches, make thee roar, 370  
That beasts shall tremble at thy din.

*Cal.* No, pray thee.  
[*Aside*] I must obey : his art is of such power,  
It would control my dam's god, Setebos,  
And make a vassal of him.

*Pros.* So, slave ; hence ! [*Exit Caliban.*]

*Re-enter Ariel, invisible, playing and singing;  
Ferdinand following.*

*Ariel's song.*

Come unto these yellow sands,  
And then take hands :  
Courtsied when you have, and kiss'd  
The wild waves whist :  
Foot it featly here and there ; 380  
And, sweet sprites, the burthen bear.  
Hark, hark !

*Burthen [dispersedly].* Bow-wow.

*Ari.* The watch dogs bark :

*Burthen [dispersedly].* Bow-wow.

*Ari.* Hark, hark ! I hear  
The strain of strutting chanticleer  
Cry, Cock-a-diddle-dow.

*Fer.* Where should this music be ? i' th' air or th' earth ?  
It sounds no more : and, sure, it waits upon  
Some god o' th' island. Sitting on a bank,  
Weeping again the king my father's wreck, 390  
This music crept by me upon the waters,  
Allaying both their fury and my passion  
With its sweet air : thence I have follow'd it,

Or it hath drawn me rather. But 'tis gone.  
No, it begins again.

*Ariel sings.*

Full fathom five thy father lies ;  
Of his bones are coral made ;  
Those are pearls that were his eyes :  
Nothing of him that doth fade,  
But doth suffer a sea-change 400  
Into something rich and strange.  
Sea-nymphs hourly ring his knell :

*Burthen : Ding-dong*

*Ari.* Hark ! now I hear them,—Ding-dong, bell.

*Fer.* The ditty does remember my drown'd father.  
This is no mortal business, nor no sound  
That the earth owes:—I hear it now above me.

*Pros.* The fringed curtains of thine eye advance,  
And say what thou seest yond.

*Mir.* What is 't ? a spirit ?  
Lord, how it looks about ! Believe me, sir, 410  
It carries a brave form. But 'tis a spirit.

*Pros.* No, wench ; it eats and sleeps and hath such senses  
As we have, such. This gallant which thou seest

Was in the wreck ; and, but he 's something stain'd  
With grief, that 's beauty's canker, thou mightst call him  
A goodly person : he hath lost his fellows,  
And strays about to find 'em.

*Mir.* I might call him  
A thing divine ; for nothing natural  
I ever saw so noble.

*Pros.* [*Aside*] It goes on, I see, 419  
As my soul prompts it. Spirit, fine spirit ! I'll free thee  
Within two days for this.

*Fer.* Most sure, the goddess  
On whom these airs attend ! Vouchsafe my prayer  
May know if you remain upon this island ;  
And that you will some good instruction give  
How I may bear me here : my prime request,  
Which I do last pronounce, is, O you wonder !  
If you be maid or no ?

*Mir.* No wonder, sir ;  
But certainly a maid.

*Fer.* My language ! heavens !  
I am the best of them that speak this speech,  
Were I but where 'tis spoken.

*Pros.* How ? the best ? 430  
What wert thou, if the King of Naples heard thee ?

# The Tempest

Act I. Sc. ii.

*Fer.* A single thing, as I am now, that wonders  
To hear thee speak of Naples. He does hear me ;  
And that he does I weep : myself am Naples,  
Who with mine eyes, never since at ebb, beheld  
The king my father wreck'd.

*Mir.* Alack, for mercy !

*Fer.* Yes, faith, and all his lords ; the Duke of Milan  
And his brave son being twain.

*Pros.* [*Aside*] The Duke of Milan  
And his more braver daughter could control thee,  
If now 'twere fit to do 't. At the first sight 440  
They have changed eyes. Delicate Ariel,  
I'll set thee free for this. [*To Fer.*] A word, good sir ;  
I fear you have done yourself some wrong : a word.

*Mir.* Why speaks my father so ungently ? This  
Is the third man that e'er I saw ; the first  
That e'er I sigh'd for : pity move my father  
To be inclined my way !

*Fer.* O, if a virgin,  
And your affection not gone forth, I'll make you  
The queen of Naples.

*Pros.* Soft, sir ! one word more.  
[*Aside*] They are both in either's powers : but this  
swift business 450



I must uneasy make, lest too light winning  
Make the prize light. [*To Fer.*] One word  
more ; I charge thee  
That thou attend me : thou dost here usurp  
The name thou owest not ; and hast put thyself  
Upon this island as a spy, to win it  
From me, the lord on 't.

*Fer.* No, as I am a man.

*Mir.* There 's nothing ill can dwell in such a temple :  
If the ill spirit have so fair a house,  
Good things will strive to dwell with 't.

*Pros.* Follow me.  
Speak not you for him ; he 's a traitor. Come ; 460  
I 'll manacle thy neck and feet together :  
Sea-water shalt thou drink ; thy food shall be  
The fresh-brook muscles, wither'd roots, and husks  
Wherein the acorn cradled. Follow.

*Fer.* No ;

I will resist such entertainment till  
Mine enemy has more power.

[*Draws, and is charmed from moving.*]

*Mir.* O dear father,

Make not too rash a trial of him, for  
He 's gentle, and not fearful.

# The Tempest

Act I. Sc. ii.

*Pros.* What ! I say,  
My foot my tutor ? Put thy sword up, traitor ;  
Whomakest a show, but darest not strike, thy conscience  
Is so possess'd with guilt : come from thy ward ; 471  
For I can here disarm thee with this stick  
And make thy weapon drop.

*Mir.* Beseech you, father.

*Pros.* Hence ! hang not on my garments.

*Mir.* Sir, have pity ;

I'll be his surety.

*Pros.* Silence ! one word more  
Shall make me chide thee, if not hate thee. What !  
An advocate for an impostor ! hush !  
Thou think'st there is no more such shapes as he,  
Having seen but him and Caliban : foolish wench !  
To the most of men this is a Caliban, 480  
And they to him are angels.

*Mir.* My affections  
Are, then, most humble ; I have no ambition  
To see a goodlier man.

*Pros.* Come on ; obey :  
Thy nerves are in their infancy again,  
And have no vigour in them.

*Fer.* So they are :

My spirits, as in a dream, are all bound up.  
My father's loss, the weakness which I feel,  
The wreck of all my friends, nor this man's threats,  
To whom I am subdued, are but light to me,  
Might I but through my prison once a day 490  
Behold this maid : all corners else o' th' earth  
Let liberty make use of ; space enough  
Have I in such a prison.

*Pros.* [Aside] It works. [To Fer.] Come on.  
Thou hast done well, fine Ariel ! [To Fer.]  
Follow me.

[To Ari.] Hark what thou else shalt do me.

*Mir.* Be of comfort ;  
My father's of a better nature, sir,  
Than he appears by speech : this is unwonted  
Which now came from him.

*Pros.* Thou shalt be as free  
As mountain winds : but then exactly do  
All points of my command.

*Ari.* To the syllable. 500

*Pros.* Come, follow. Speak not for him. [Exeunt.]



Act Second.

Scene I.

*Another part of the island.*

*Enter Alonso, Sebastian, Antonio, Gonzalo,  
Adrian, Francisco, and others.*

*Gon.* Beseech you, sir, be merry ; you have cause,  
So have we all, of joy ; for our escape  
Is much beyond our loss. Our hint of woe  
Is common ; every day, some sailor's wife,  
The masters of some merchant, and the merchant,  
Have just our theme of woe ; but for the miracle,  
I mean our preservation, few in millions  
Can speak like us : then wisely, good sir, weigh  
Our sorrow with our comfort.

*Alon.* Prithee, peace.

*Seb.* He receives comfort like cold porridge. 10

*Ant.* The visitor will not give him o'er so.

*Seb.* Look, he's winding up the watch of his wit ; by  
and by it will strike.

*Gon.* Sir,—

*Seb.* One : tell.

*Gon.* When every grief is entertain'd that 's offer'd,  
Comes to the entertainer—

*Seb.* A dollar.

*Gon.* Dolour comes to him, indeed : you have spoken  
truer than you purposed. 20

*Seb.* You have taken it wiselier than I meant you should.

*Gon.* Therefore, my lord,—

*Ant.* Fie, what a spendthrift is he of his tongue !

*Alon.* I prithee, spare.

*Gon.* Well, I have done : but yet,—

*Seb.* He will be talking.

*Ant.* Which, of he or Adrian, for a good wager,  
first begins to crow ?

*Seb.* The old cock. 30

*Ant.* The cockerel.

*Seb.* Done. The wager ?

*Ant.* A laughter.

*Seb.* A match !

*Adr.* Though this island seem to be desert,—

*Seb.* Ha, ha, ha !—So, you 're paid.

*Adr.* Uninhabitable, and almost inaccessible,—

*Seb.* Yet,—

*Adr.* Yet,—

*Ant.* He could not miss 't. 40

*Adr.* It must needs be of subtle, tender and delicate temperance.

*Ant.* Temperance was a delicate wench.

*Seb.* Ay, and a subtle; as he most learnedly delivered.

*Adr.* The air breathes upon us here most sweetly.

*Seb.* As if it had lungs, and rotten ones.

*Ant.* Or as 'twere perfumed by a fen.

*Gon.* Here is everything advantageous to life.

*Ant.* True; save means to live.

50

*Seb.* Of that there's none, or little.

*Gon.* How lush and lusty the grass looks! how green!

*Ant.* The ground, indeed, is tawny.

*Seb.* With an eye of green in 't.

*Ant.* He misses not much.

*Seb.* No; he doth but mistake the truth totally.

*Gon.* But the rarity of it is,—which is indeed almost beyond credit,—

*Seb.* As many vouched rarities are.

60

*Gon.* That our garments, being, as they were, drenched in the sea, hold, notwithstanding, their freshness and glosses, being rather new-dyed than stained with salt water.

*Ant.* If but one of his pockets could speak, would it not say he lies?

*Seb.* Ay, or very falsely pocket up his report.

*Gon.* Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king's fair daughter Claribel to the King of Tunia. 70

*Seb.* 'Twas a sweet marriage, and we prosper well in our return.

*Adr.* Tunia was never graced before with such a paragon to their queen.

*Gon.* Not since widow Dido's time.

*Ant.* Widow! a pox o' that! How came that widow in? widow Dido!

*Seb.* What if he had said 'widower Æneas' too? Good Lord, how you take it! 80

*Adr.* 'Widow Dido' said you? you make me study of that: she was of Carthage, not of Tunia.

*Gon.* This Tunia, sir, was Carthage.

*Adr.* Carthage?

*Gon.* I assure you, Carthage.

*Ant.* His word is more than the miraculous harp.

*Seb.* He hath raised the wall, and houses too.

*Ant.* What impossible matter will he make easy next?

# The Tempest ❧

Act II. Sc. i.

*Seb.* I think he will carry this island home in his pocket, and give it his son for an apple.

*Ant.* And, sowing the kernels of it in the sea, bring forth more islands.

*Gon.* Ay.

*Ant.* Why, in good time.

*Gon.* Sir, we were talking that our garments seem now as fresh as when we were at Tunis at the marriage of your daughter, who is now queen.

*Ant.* And the rarest that e'er came there.

*Seb.* Bate, I beseech you, widow Dido. 100

*Ant.* O, widow Dido! ay, widow Dido.

*Gon.* Is not, sir, my doublet as fresh as the first day I wore it? I mean, in a sort.

*Ant.* That sort was well fished for.

*Gon.* When I wore it at your daughter's marriage?

*Alon.* You cram these words into mine ears against  
The stomach of my sense. Would I had never  
Married my daughter there! for, coming thence,  
My son is lost, and, in my rate, she too,  
Who is so far from Italy removed 110  
I ne'er again shall see her. O thou mine heir  
Of Naples and of Milan, what strange fish  
Hath made his meal on thee?



*Fran.*

Sir, he may live :

I saw him beat the surges under him,  
And ride upon their backs ; he trod the water,  
Whose enmity he flung aside, and breasted  
The surge most swoln that met him ; his bold head  
'Bove the contentious waves he kept, and oar'd  
Himself with his good arms in lusty stroke  
To the shore, that o'er his wave-worn basis bow'd,  
As stooping to relieve him : I not doubt 121  
He came alive to land:

*Alon.*

No, no, he 's gone.

*Seb.* Sir, you may thank yourself for this great loss,  
That would not bless our Europe with your daughter,  
But rather lose her to an African ;  
Where she, at least, is banish'd from your eye,  
Who hath cause to wet the grief on 't.

*Alon.*

Prithee, peace.

*Seb.* You were kneel'd to, and importuned otherwise,  
By all of us ; and the fair soul herself  
Weigh'd between loathness and obedience, at 130  
Which end o' the beam should bow. We have  
lost your son,  
I fear, for ever : Milan and Naples have  
Mo widows in them of this business' making

# The Tempest

Act II. Sc. i.

Than we bring men to comfort them :  
The fault's your own.

*Alon.* So is the dear'st o' the loss.

*Gon.* My lord Sebastian,  
The truth you speak doth lack some gentleness,  
And time to speak it in : you rub the sore,  
When you should bring the plaster.

*Seb.* Very well.

*Ant.* And most chirurgeonly.

140

*Gon.* It is foul weather in us all, good sir,  
When you are cloudy.

*Seb.* Foul weather?

*Ant.* Very foul.

*Gon.* Had I plantation of this isle, my lord,—

*Ant.* He 'ld sow 't with nettle-seed.

*Seb.* Or docks, or mallows.

*Gon.* And were the king on 't, what would I do?

*Seb.* 'Scape being drunk for want of wine.

*Gon.* I' the commonwealth I would by contraries  
Execute all things ; for no kind of traffic  
Would I admit ; no name of magistrate ;  
Letters should not be known ; riches, poverty, 150  
And use of service, none ; contract, succession,  
Bourn, bound of land, tilth, vineyard, none ;

No use of metal, corn, or wine, or oil ;  
No occupation ; all men idle, all ;  
And women too, but innocent and pure ;  
No sovereignty ;—

*Seb.* Yet he would be king on 't.

*Ant.* The latter end of his commonwealth forgets  
the beginning.

*Gon.* All things in common nature should produce  
Without sweat or endeavour : treason, felony, 160  
Sword, pike, knife, gun, or need of any engine,  
Would I not have ; but nature should bring forth,  
Of it own kind, all foison, all abundance,  
To feed my innocent people.

*Seb.* No marrying 'mong his subjects ?

*Ant.* None, man ; all idle ; whores and knaves.

*Gon.* I would with such perfection govern, sir,  
To excel the golden age.

*Seb.* 'Save his majesty !

*Ant.* Long live Gonzalo !

*Gon.* And,—do you mark me, sir ?

*Alon.* Prithee, no more : thou dost talk nothing to 170  
me.

*Gon.* I do well believe your highness ; and did it to  
minister occasion to these gentlemen, who are

of such sensible and nimble lungs that they  
always use to laugh at nothing.

*Ant.* 'Twas you we laughed at.

*Gon.* Who in this kind of merry fooling am nothing  
to you: so you may continue, and laugh at  
nothing still.

*Ant.* What a blow was there given! 180

*Seb.* An it had not fallen flat-long.

*Gon.* You are gentlemen of brave mettle; you would  
lift the moon out of her sphere, if she would  
continue in it five weeks without changing.

*Enter Ariel (invisible) playing solemn music.*

*Seb.* We would so, and then go a bat-fowling.

*Ant.* Nay, good my lord, be not angry.

*Gon.* No, I warrant you; I will not adventure  
my discretion so weakly. Will you laugh  
me asleep, for I am very heavy?

*Ant.* Go sleep, and hear us. 190

*[All sleep except Alon., Seb., and Ant.]*

*Alon.* What, all so soon asleep! I wish mine eyes  
Would, with themselves, shut up my thoughts: I find  
They are inclined to do so.

*Seb.* Please you, sir,

Do not omit the heavy offer of it :  
It seldom visits sorrow ; when it doth,  
It is a comforter.

*Ant.* We two, my lord,  
Will guard your person while you take your rest,  
And watch your safety.

*Alon.* Thank you.—Wondrous heavy.  
[*Alonso sleeps. Exit Ariel.*]

*Seb.* What a strange drowsiness possesses them !

*Ant.* It is the quality o' the climate.

*Seb.* Why 200  
Doth it not then our eyelids sink ? I find not  
Myself disposed to sleep.

*Ant.* Nor I ; my spirits are nimble.  
They fell together all, as by consent ;  
They dropp'd, as by a thunder-stroke. What might,  
Worthy Sebastian ?—O, what might ?—No more :—  
And yet methinks I see it in thy face,  
What thou shouldst be : the occasion speaks thee ; and  
My strong imagination sees a crown  
Dropping upon thy head.

*Seb.* What, art thou waking ? ✓

*Ant.* Do you not hear me speak ?

*Seb.* I do ; and surely 210

It is a sleepy language, and thou speak'st  
Out of thy sleep. What is it thou didst say?  
This is a strange repose, to be asleep  
With eyes wide open ; standing, speaking, moving,  
And yet so fast asleep.

*Ant.* Noble Sebastian,  
Thou let'st thy fortune sleep—die, rather ; wink'st  
Whiles thou art waking.

*Seb.* Thou dost snore distinctly ;  
There's meaning in thy snores.

*Ant.* I am more serious than my custom : you  
Must be so too, if heed me ; which to do 220  
Trebles thee o'er.

*Seb.* Well, I am standing water.

*Ant.* I'll teach you how to flow.

*Seb.* Do so : to ebb  
Hereditary sloth instructs me.

*Ant.* O,  
If you but knew how you the purpose cherish  
Whiles thus you mock it ! how, in stripping it,  
You more invest it ! Ebbing men, indeed,  
Most often do so near the bottom run  
By their own fear or sloth.

*Seb.* Prithee, say on :

The setting of thine eye and cheek proclaim  
A matter from thee ; and a birth, indeed, 230  
Which throes thee much to yield.

*Ant.* Thus, sir :  
Although this lord of weak remembrance, this,  
Who shall be of as little memory  
When he is earth'd, hath here almost persuaded,—  
For he's a spirit of persuasion, only  
Professes to persuade,—the king his son's alive,  
'Tis as impossible that he's undrown'd  
As he that sleeps here swims.

*Seb.* I have no hope  
That he's undrown'd.

*Ant.* O, out of that 'no hope'  
What great hope have you ! no hope that way is 240  
Another way so high a hope that even  
Ambition cannot pierce a wink beyond,  
But doubt discovery there. Will you grant with me  
That Ferdinand is drown'd ?

*Seb.* He's gone.

*Ant.* Then, tell me,  
Who's the next heir of Naples ?

*Seb.* Claribel.

*Ant.* She that is queen of Tunis ; she that dwells

Ten leagues beyond man's life ; she that from Naples  
Can have no note, unless the sun were post,—  
The man i' the moon's too slow,—till new-born chins  
Be rough and razorable ; she that from whom 250  
We all were sea-swallow'd, though some cast again,  
And by that destiny, to perform an act  
Whereof what's past is prologue ; what to come,  
In yours and my discharge.

*Seb.* What stuff is this ! how say you :  
'Tis true, my brother's daughter's queen of Tunis ;  
So is she heir of Naples ; 'twixt which regions  
There is some space.

*Ant.* A space whose every cubit  
Seems to cry out, ' How shall that Claribel  
Measure us back to Naples ? Keep in Tunis,  
And let Sebastian wake.' Say, this were death 260  
That now hath seized them ; why, they were no worse  
Than now they are. There be that can rule Naples  
As well as he that sleeps ; lords that can prate  
As amply and unnecessarily  
As this Gonzalo ; I myself could make  
A chough of as deep chat. O, that you bore  
The mind that I do ! what a sleep were this  
For your advancement ! Do you understand me ?



*Seb.* Methinks I do.

*Ant.* And how does your content  
Tender your own good fortune?

*Seb.* I remember 270  
You did supplant your brother Prospero.

*Ant.* True :  
And look how well my garments sit upon me ;  
Much feater than before : my brother's servants  
Were then my fellows ; now they are my men.

*Seb.* But, for your conscience.

*Ant.* Ay, sir ; where lies that ? if 'twere a kibe,  
'Twould put me to my slipper : but I feel not  
This deity in my bosom : twenty consciences,  
That stand 'twixt me and Milan, candied be they,  
And melt, ere they molest ! Here lies your brother,  
No better than the earth he lies upon, 281  
If he were that which now he's like, that's dead ;  
Whom I, with this obedient steel, three inches of it,  
Can lay to bed for ever ; whiles you, doing thus,  
To the perpetual wink for aye might put  
This ancient morsel, this Sir Prudence, who  
Should not upbraid our course. For all the rest,  
They'll take suggestion as a cat laps milk ;  
They'll tell the clock to any business that

We say befits the hour.

*Seb.* Thy case, dear friend, 290  
Shall be my precedent ; as thou got'st Milan,  
I'll come by Naples. Draw thy sword : one stroke  
Shall free thee from the tribute which thou payest ;  
And I the king shall love thee.

*Ant.* Draw together ;  
And when I rear my hand, do you the like,  
To fall it on Gonzalo.

*Seb.* O, but one word. [*They talk apart.*]

*Re-enter Ariel invisible.*

*Ari.* My master through his art foresees the danger  
That you, his friend, are in ; and sends me forth,—  
For else his project dies,—to keep them living.  
[*Sings in Gonzalo's ear.*]

While you here do snoring lie, 300  
Open-eyed conspiracy  
His time doth take.  
If of life you keep a care,  
Shake off alumber, and beware :  
Awake, awake !

*Ant.* Then let us both be sudden.

*Gon.* Now, good angels

Preserve the king !

[*They wake.*]

*Alon.* Why, how now ? ho, awake !—Why are you drawn ?  
Wherefore this ghastly looking ?

*Gon.* What 's the matter ?

*Seb.* Whiles we stood here securing your repose, 310  
Even now, we heard a hollow burst of bellowing  
Like bulls, or rather lions : did't not wake you ?  
It struck mine ear most terribly.

*Alon.* I heard nothing.

*Ant.* O, 'twas a din to fright a monster's ear,  
To make an earthquake ! sure, it was the roar  
Of a whole herd of lions.

*Alon.* Heard you this, Gonzalo ?

*Gon.* Upon mine honour, sir, I heard a humming,  
And that a strange one too, which did awake me :  
I shaked you, sir, and cried : as mine eyes open'd,  
I saw their weapons drawn :—there was a noise, 320  
That 's verily. 'Tis best we stand upon our guard,  
Or that we quit this place : let's draw our weapons.

*Alon.* Lead off this ground ; and let's make further search  
For my poor son.

*Gon.* Heavens keep him from these beasts !  
For he is, sure, i' th' island.

*Alon.* Lead away.

*Ari.* Prospero my lord shall know what I have done :  
So, king, go safely on to seek thy son. [*Exeunt.*]

## Scene II.

*Another part of the island.*

*Enter Caliban with a burden of wood. A noise  
of thunder heard.*

*Cal.* All the infections that the sun sucks up  
From bogs, fens, flats, on Prosper fall, and make  
him  
By inch-meal a disease ! his spirits hear me,  
And yet I needs must curse. But they 'll nor pinch,  
Fright me with urchin-shows, pitch me i' the mire,  
Nor lead me, like a firebrand, in the dark  
Out of my way, unless he bid 'em : but  
For every trifle are they set upon me ;  
Sometime like apes, that mow and chatter at me,  
And after bite me ; then like hedgehogs, which 10  
Lie tumbling in my barefoot way, and mount  
Their pricks at my footfall ; sometime am I  
All wound with adders, who with cloven tongues  
Do hiss me into madness.

*Enter Trinculo.*

Lo, now, lo !

Here comes a spirit of his, and to torment me  
For bringing wood in slowly. I 'll fall flat ;  
Perchance he will not mind me.

*Trin.* Here 's neither bush nor shrub, to bear off  
any weather at all, and another storm brewing ;  
I hear it sing i' the wind: yond same black cloud, 20  
yond huge one, looks like a foul bombard that  
would shed his liquor. If it should thunder as it  
did before, I know not where to hide my head :  
yond same cloud cannot choose but fall by pail-  
fuls. What have we here ? a man or a fish ? dead  
or alive ? A fish : he smells like a fish ; a very  
ancient and fish-like smell ; a kind of not of the  
newest Poor-John. A strange fish ! Were I in  
England now, as once I was, and had but this fish  
painted, not a holiday fool there but would give 30  
a piece of silver : there would this monster make  
a man ; any strange beast there makes a man :  
when they will not give a doit to relieve a lame  
beggar, they will lay out ten to see a dead Indian.  
Legged like a man ! and his fins like arms ! Warm  
o' my troth ! I do now let loose my opinion ; hold

it no longer : this is no fish, but an islander, that  
hath lately suffered by a thunderbolt. [*Thunder.*]  
Alas, the storm is come again ! my best way is to  
creep under his gaberdine ; there is no other shelter 40  
hereabout : misery acquaints a man with strange  
bed-fellows. I will here shroud till the dregs of  
the storm be past.

*Enter Stephano, singing : a bottle in his hand.*

I shall no more to sea, to sea,  
Here shall I die a-shore,—

This is a very scurvy tune to sing at a man's  
funeral : well, here 's my comfort. [*Drinks.*

[*Sings.*

The master, the swabber, the boatswain, and I,  
The gunner, and his mate,  
Loved Moll, Meg, and Marian, and Margery, 50  
But none of us cared for Kate ;  
For she had a tongue with a tang,  
Would cry to a sailor, Go hang !  
She loved not the savour of tar nor of pitch ;  
Yet a tailor might scratch her where'er she did itch.  
Then, to sea, boys, and let her go hang !

**This is a scurvy tune too : but here 's my comfort.**

*[Drinks.*

**Cal.** Do not torment me :—O !

**Ste.** What's the matter ? Have we devils here ?  
Do you put tricks upon 's with salvages and 60  
men of Ind, ha ? I have not scaped drowning, to  
be afeard now of your four legs ; for it hath been  
said, As proper a man as ever went on four legs  
cannot make him give ground ; and it shall be  
said so again, while Stephano breathes at nostrils.

**Cal.** The spirit torments me :—O !

**Ste.** This is some monster of the isle with  
four legs, who hath got, as I take it, an ague.  
Where the devil should he learn our language ?  
I will give him some relief, if it be but for that. 70  
If I can recover him, and keep him tame, and get  
to Naples with him, he's a present for any em-  
peror that ever trod on neat's-leather.

**Cal.** Do not torment me, prithee ; I'll bring my  
wood home faster.

**Ste.** He's in his fit now, and does not talk after  
the wisest. He shall taste of my bottle : if he  
have never drunk wine afore, it will go near to  
remove his fit. If I can recover him, and keep

him tame, I will not take too much for him; he 80  
shall pay for him that hath him, and that soundly.

*Cal.* Thou dost me yet but little hurt; thou wilt  
anon, I know it by thy trembling: now Prosper  
works upon thee.

*Ste.* Come on your ways; open your mouth; here  
is that which will give language to you, cat:  
open your mouth; this will shake your shaking,  
I can tell you, and that soundly: you cannot tell  
who's your friend: open your chaps again.

*Trin.* I should know that voice: it should be— 90  
but he is drowned; and these are devils:—O  
defend me!

*Ste.* Four legs and two voices,—a most delicate  
monster! His forward voice, now, is to speak  
well of his friend; his backward voice is to utter  
foul speeches and to detract. If all the wine in  
my bottle will recover him, I will help his ague.  
Come:—Amen! I will pour some in thy other  
mouth.

*Trin.* Stephano! 100

*Ste.* Doth thy other mouth call me? Mercy,  
mercy! This is a devil, and no monster: I  
will leave him; I have no long spoon.



*Trin.* Stephano! If thou beest Stephano, touch me, and speak to me; for I am Trinculo,—be not afeard,—thy good friend Trinculo.

*Ste.* If thou beest Trinculo, come forth: I'll pull thee by the lesser legs: if any be Trinculo's legs, these are they. Thou art very Trinculo indeed! How camest thou to be the siege of 110 this moon-calf? can he vent Trinculos?

*Trin.* I took him to be killed with a thunder-stroke. But art thou not drowned, Stephano? I hope, now, thou art not drowned. Is the storm overblown? I hid me under the dead moon-calf's gaberdine for fear of the storm. And art thou living, Stephano? O Stephano, two Neapolitans scaped!

*Ste.* Prithee, do not turn me about; my stomach is not constant.

*Cal.* [*Aside*] These be fine things, an if they be not sprites. 121

That's a brave god, and bears celestial liquor:  
I will kneel to him.

*Ste.* How didst thou scape? How camest thou hither? swear, by this bottle, how thou camest hither. I escaped upon a butt of sack, which the sailors heaved o'erboard, by this bottle! which I

# The Tempest 🐉

Act II. Sc. ii.

made of the bark of a tree with mine own hands,  
since I was cast ashore.

*Cal.* I'll swear, upon that bottle, to be thy true  
subject ; for the liquor is not earthly. 130

*Ste.* Here ; swear, then, how thou escapedst.

*Trin.* Swum ashore, man, like a duck : I can swim  
like a duck, I'll be sworn.

*Ste.* Here, kiss the book. Though thou canst swim  
like a duck, thou art made like a goose.

*Trin.* O Stephano, hast any more of this ?

*Ste.* The whole butt, man : my cellar is in a rock by  
the sea-side, where my wine is hid. How now,  
moon-calf ! how does thine ague ?

*Cal.* Hast thou not dropp'd from heaven ? 140

*Ste.* Out o' the moon, I do assure thee : I was the  
man i' the moon when time was.

*Cal.* I have seen thee in her, and I do adore thee : my  
mistress show'd me thee, and thy dog, and thy  
bush.

*Ste.* Come, swear to that ; kiss the book : I will fur-  
nish it anon with new contents : swear.

*Trin.* By this good light, this is a very shallow  
monster ! I afeard of him ! A very weak  
monster ! The man i' the moon ! A most

poor credulous monster ! Well drawn, monster, 150  
in good sooth !

*Cal.* I'll show thee every fertile inch o' th' island ;  
and I will kiss thy foot : I prithee, be my god.

*Trin.* By this light, a most perfidious and drunken  
monster ! when's god's asleep, he'll rob his  
bottle.

*Cal.* I'll kiss thy foot ; I'll swear myself thy subject.

*Ste.* Come on, then ; down, and swear.

*Trin.* I shall laugh myself to death at this puppy-  
headed monster. A most scurvy monster ! I  
could find in my heart to beat him,— 160

*Ste.* Come, kiss.

*Trin.* But that the poor monster's in drink. An  
abominable monster !

*Cal.* I'll show thee the best springs ; I'll pluck thee  
berries ;

I'll fish for thee, and get thee wood enough.

A plague upon the tyrant that I serve !

I'll bear him no more sticks, but follow thee,  
Thou wondrous man.

*Trin.* A most ridiculous monster, to make a wonder  
of a poor drunkard ! 170

*Cal.* I prithee, let me bring thee where crabs grow ;

# The Tempest

Act II. Sc. ii.

And I with my long nails will dig thee pig-nuts;  
Show thee a jay's nest, and instruct thee how  
To snare the nimble marmoset; I'll bring thee  
To clustering filberts, and sometimes I'll get thee  
Young scamels from the rock. Wilt thou go with me?

*Ste.* I prithee now, lead the way, without any more  
talking. Trinculo, the king and all our company  
else being drowned, we will inherit here: here;  
bear my bottle: fellow Trinculo, we'll fill him 180  
by and by again.

*Cal.* [*Sings drunkenly*]

Farewell, master; farewell, farewell!

*Trin.* A howling monster; a drunken monster!

*Cal.* No more dams I'll make for fish;

Nor fetch in firing

At requiring;

Nor scrape trencher, nor wash dish:

'Ban, 'Ban, Cacaliban

Has a new master:—get a new man.

Freedom, hey-day! hey-day, freedom! free- 190  
dom, hey-day, freedom!

*Ste.* O brave monster! Lead the way. [*Exeunt.*]

## Act Third.

## Scene I.

*Before Prospero's cell.**Enter Ferdinand, bearing a log.*

*Fer.* There be some sports are painful, and their labour  
Delight in them sets off: some kinds of baseness  
Are nobly undergone, and most poor matters  
Point to rich ends. This my mean task  
Would be as heavy to me as odious, but  
The mistress which I serve quickens what's dead,  
And makes my labours pleasures: O, she is  
Ten times more gentle than her father's crabbed,  
And he's composed of harshness. I must remove  
Some thousands of these logs, and pile them up, 10  
Upon a sore injunction: my sweet mistress  
Weeps when she sees me work, and says, such baseness  
Had never like executor. I forget:  
But these sweet thoughts do even refresh my labours,  
Most busy lest, when I do it.

*Enter Miranda; and Prospero at a distance,  
unseen.*

*Mir.*

Alas, now, pray you,

# The Tempest

**Act III, Sc. i.**

**Work not so hard : I would the lightning had  
Burnt up those logs that you are enjoin'd to pile!  
Pray, set it down, and rest you : when this burns,  
'Twill weep for having wearied you. My father  
Is hard at study ; pray, now, rest yourself ;                20  
He's safe for these three hours.**

*Fer.* O most dear mistress,  
The sun will set before I shall discharge  
What I must strive to do.

*Mir.* If you'll sit down,  
I'll bear your logs the while : pray, give me that ;  
I'll carry it to the pile.

*Fer.* No, precious creature ;  
I had rather crack my sinews, break my back,  
Than you should such dishonour undergo,  
While I sit lazy by.

*Mir* It would become me  
As well as it does you : and I should do it  
With much more ease ; for my good will is to it, 30  
And yours it is against.

*Pros.* Poor worm, thou art infected  
This visitation shows it.

**Mir.** You look wearily.

*Fer.* No, noble mistress ; 'tis fresh morning with me

When you are by at night. I do beseech you,—  
Chiefly that I might set it in my prayers,—  
What is your name ?

*Mir.* Miranda.—O my father,  
I have broke your heart to say so !

*Fer.* Admired Miranda !

Indeed the top of admiration ! worth  
What 's dearest to the world ! Full many a lady  
I have eyed with best regard, and many a time 40  
The harmony of their tongues hath into bondage  
Brought my too diligent ear : for several virtues  
Have I liked several women ; never any  
With so full soul, but some defect in her  
Did quarrel with the noblest grace she owed,  
And put it to the foil : but you, O you,  
So perfect and so peerless, are created  
Of every creature's best !

*Mir.* I do not know  
One of my sex ; no woman's face remember,  
Save, from my glass, mine own ; nor have I seen 50  
More that I may call men than you, good friend,  
And my dear father : how features are abroad,  
I am skillless of ; but, by my modesty,  
The jewel in my dower, I would not wish

# The Tempest ~~274~~

Act III. Sc. i.

Any companion in the world but you ;  
Nor can imagination form a shape,  
Besides yourself, to like of. But I prattle  
Something too wildly, and my father's precepts  
I therein do forget.

*Fer.* I am, in my condition,  
A prince, Miranda ; I do think, a king ; 60  
I would, not so !—and would no more endure  
This wooden slavery than to suffer  
The flesh-fly blow my mouth. Hear my soul speak :  
The very instant that I saw you, did  
My heart fly to your service ; there resides,  
To make me slave to it ; and for your sake  
Am I this patient log-man.

*Mir.* Do you love me ?

*Fer.* O heaven, O earth, bear witness to this sound,  
And crown what I profess with kind event,  
If I speak true ! if hollowly, invert 70  
What best is boded me to mischief ! I,  
Beyond all limit of what else i' the world,  
Do love, prize, honour you.

*Mir.* I am a fool  
To weep at what I am glad of.

*Pros.* Fair encounter



Of two most rare affections ! Heavens rain grace  
On that which breeds between 'em !

*Fer.* Wherefore weep you ?

*Mir.* At mine unworthiness, that dare not offer  
What I desire to give ; and much less take  
What I shall die to want. But this is trifling ;  
And all the more it seeks to hide itself, 80  
The bigger bulk it shows. Hence, bashful cunning !  
And prompt me, plain and holy innocence !  
I am your wife, if you will marry me ;  
If not, I 'll die your maid : to be your fellow  
You may deny me ; but I 'll be your servant,  
Whether you will or no.

*Fer.* My mistress, dearest ;  
And I thus humble ever.

*Mir.* My husband, then ?

*Fer.* Ay, with a heart as willing  
As bondage e'er of freedom : here 's my hand.

*Mir.* And mine, with my heart in 't : and now fare-  
well

Till half an hour hence.

*Fer.* A thousand thousand ! 91

[*Exeunt Fer. and Mir. severally.*]

*Pros.* So glad of this as they I cannot be,

Who are surprised withal ; but my rejoicing  
At nothing can be more. I'll to my book ;  
For yet, ere supper-time, must I perform  
Much business appertaining. [Exit.

Scene II.

*Another part of the Island.*

*Enter Caliban, Stephano, and Trinculo.*

*Ste.* Tell not me ;—when the butt is out, we will  
drink water ; not a drop before : therefore  
bear up, and board 'em. Servant-monster,  
drink to me.

*Trin.* Servant-monster ! the folly of this island !  
They say there's but five upon this isle : we  
are three of them ; if th' other two be brained  
like us, the state totters.

*Ste.* Drink, servant-monster, when I bid thee : thy  
eyes are almost set in thy head.

*Trin.* Where should they be set else ? he were a  
brave monster indeed, if they were set in his  
tail.

*Ste.* My man-monster hath drowned his tongue in  
sack : for my part, the sea cannot drown me ;

I swam, ere I could recover the shore, five-and-thirty leagues off and on. By this light, thou shalt be my lieutenant, monster, or my standard.

*Trin.* Your lieutenant, if you list ; he's no standard.

20

*Ste.* We'll not run, Monsieur Monster.

*Trin.* Nor go neither ; but you'll lie, like dogs, and yet say nothing neither.

*Ste.* Moon-calf, speak once in thy life, if thou beest a good moon-calf.

*Cal.* How does thy honour ? Let me lick thy shoe. I'll not serve him, he is not valiant.

*Trin.* Thou liest, most ignorant monster : I am in case to juggle a constable. Why, thou deboshed fish, thou, was there ever man a coward that hath drunk so much sack as I to-day ? Wilt thou tell a monstrous lie, being but half a fish and half a monster ?

30

*Cal.* Lo, how he mocks me ! wilt thou let him, my lord ?

*Trin.* ' Lord,' quoth he ! That a monster should be such a natural !

*Cal.* Lo, lo, again ! bite him to death, I prithee.

*Ste.* Trinculo, keep a good tongue in your head : if

you prove a mutineer,—the next tree ! The 40  
poor monster's my subject, and he shall not  
suffer indignity.

*Cal.* I thank my noble lord. Wilt thou be pleased  
to hearken once again to the suit I made to  
thee ?

*Ste.* Marry, will I : kneel and repeat it ; I will stand,  
and so shall Trinculo.

*Enter Ariel, invisible.*

*Cal.* As I told thee before, I am subject to a tyrant,  
a sorcerer, that by his cunning hath cheated me  
of the island. 50

*Ari.* Thou liest.

*Cal.* Thou liest, thou jesting monkey, thou :  
I would my valiant master would destroy thee !  
I do not lie.

*Ste.* Trinculo, if you trouble him any more in 's tale,  
by this hand, I will supplant some of your  
teeth.

*Trin.* Why, I said nothing.

*Ste.* Mum, then, and no more. Proceed.

*Cal.* I say, by sorcery he got this isle ; 60  
From me he got it. If thy greatness will

Revenge it on him,—for I know thou darest,  
But this thing dare not,—

*Ste.* That's most certain.

*Cal.* Thou shalt be lord of it, and I'll serve thee.

*Ste.* How now shall this be compassed? Canst thou  
bring me to the party?

*Cal.* Yea, yea, my lord: I'll yield him thee asleep,  
Where thou mayst knock a nail into his head.

*Ari.* Thou liest; thou canst not.

70

*Cal.* What a pied ninny's this! Thou scurvy patch!  
I do beseech thy greatness, give him blows,  
And take his bottle from him: when that's gone,  
He shall drink nought but brine; for I'll not show  
him

Where the quick freshes are.

*Ste.* Trinculo, run into no further danger: interrupt  
the monster one word further, and, by this  
hand, I'll turn my mercy out o' doors, and  
make a stock-fish of thee.

*Trin.* Why, what did I? I did nothing. I'll go 80  
farther off.

*Ste.* Didst thou not say he lied?

*Ari.* Thou liest.

*Ste.* Do I so? take thou that. [*Beats him.*]

As you like this, give me the lie another time

*Trin.* I did not give the lie. Out o' your wits,  
and hearing too? A pox o' your bottle! this  
can sack and drinking do. A murrain on your  
monster, and the devil take your fingers!

*Cal.* Ha, ha, ha!

90

*Ste.* Now, forward with your tale.—Prithee, stand  
farther off.

*Cal.* Beat him enough: after a little time,  
I'll beat him too.

*Ste.* Stand farther.—Come, proceed.

*Cal.* Why, as I told thee, 'tis a custom with him  
I' th' afternoon to sleep: there thou mayst brain him,  
Having first seized his books; or with a log  
Batter his skull, or paunch him with a stake,  
Or cut his wezand with thy knife. Remember  
First to possess his books; for without them 100  
He's but a sot, as I am, nor hath not  
One spirit to command: they all do hate him  
As rootedly as I. Burn but his books.  
He has brave utensils,—for so he calls them,—  
Which, when he has a house, he'll deck withal.  
And that most deeply to consider is  
The beauty of his daughter; he himself

Calls her a nonpareil : I never saw a woman,  
 But only Sycorax my dam and she ;  
 But she as far surpasseth Sycorax 110  
 As great'st does least.

*Ste.* Is it so brave a lass ?

*Cal.* Ay, lord ; she will become thy bed, I warrant,  
 And bring thee forth brave brood.

*Ste.* Monster, I will kill this man : his daughter  
 and I will be king and queen,—save our graces !  
 —and Trinculo and thyself shall be viceroys.  
 Dost thou like the plot, Trinculo ?

*Trin.* Excellent.

*Ste.* Give me thy hand : I am sorry I beat thee ;  
 but, while thou livest, keep a good tongue in 120  
 thy head.

*Cal.* Within this half hour will he be asleep :  
 Wilt thou destroy him then ?

*Ste.* Ay, on mine honour.

*Ari.* This will I tell my master.

*Cal.* Thou makest me merry ; I am full of pleasure :  
 Let us be jocund : will you troll the catch  
 You taught me but while-ere ?

*Ste.* At thy request, monster, I will do reason, any  
 reason.—Come on, Trinculo, let us sing. [*Sings.*]

Flout 'em and scout 'em, 130  
And scout 'em and flout 'em;  
Thought is free.

*Cal.* That's not the tune.

*[Ariel plays the tune on a tabor and pipe.]*

*Ste.* What is this same?

*Trin.* This is the tune of our catch, played by the  
picture of Nobody.

*Ste.* If thou beest a man, show thyself in thy likeness: if thou beest a devil, take 't as thou list.

*Trin.* O, forgive me my sins!

*Ste.* He that dies pays all debts: I defy thee. Mercy 140  
upon us!

*Cal.* Art thou afeard?

*Ste.* No, monster, not I.

*Cal.* Be not afeard; the isle is full of noises,  
Sounds and sweet airs, that give delight, and hurt not.  
Sometimes a thousand twangling instruments  
Will hum about mine ears; and sometime voices,  
That, if I then had waked after long sleep,  
Will make me sleep again: and then, in dreaming,  
The clouds methought would open, and show riches  
Ready to drop upon me; that, when I waked, 151  
I cried to dream again.



*Ste.* This will prove a brave kingdom to me, where  
I shall have my music for nothing.

*Cal.* When Prospero is destroyed.

*Ste.* That shall be by and by: I remember the story.

*Trin.* The sound is going away; let's follow it,  
and after do our work.

*Ste.* Lead, monster; we'll follow. I would I  
could see this taborer; he lays it on. 160

*Trin.* Wilt come? I'll follow, Stephano. [*Exeunt.*]

Scene III.

*Another part of the island.*

*Enter Alonso, Sebastian, Antonio, Gonzalo,  
Adrian, Francisco, and others.*

*Gon.* By'r lakin, I can go no further, sir;  
My old bones ache: here's a maze trod, indeed,  
Throughforth-rightsandmeanders! By your patience,  
I needs must rest me.

*Alon.* Old lord, I cannot blame thee,  
Who am myself attach'd with weariness,  
To the dulling of my spirits: sit down, and rest.  
Even here I will put off my hope, and keep it

No longer for my flatterer : he is drown'd  
Whom thus we stray to find ; and the sea mocks  
Our frustrate search on land. Well, let him go. 10

*Ant.* [*Aside to Seb.*] I am right glad that he's so out of hope.  
Do not, for one repulse, forego the purpose  
That you resolved to effect.

*Seb.* [*Aside to Ant.*] The next advantage  
Will we take thoroughly.

*Ant.* [*Aside to Seb.*] Let it be to-night ;  
For, now they are oppress'd with travel, they  
Will not, nor cannot, use such vigilance  
As when they are fresh.

*Seb.* [*Aside to Ant.*] I say, to-night : no more.  
[*Solemn and strange music.*]

*Alon.* What harmony is this ?—My good friends, hark !

*Gon.* Marvellous sweet music !

*Enter Prospero above, invisible. Enter several  
strange Shapes, bringing in a banquet : they  
dance about it with gentle actions of saluta-  
tion ; and, inviting the King, &c. to eat,  
they depart.*

*Alon.* Give us kind keepers, heavens !—What were these ?

*Seb.* A living drollery. Now I will believe 21  
That there are unicorns ; that in Arabia

There is one tree, the phoenix' throne ; one phoenix  
At this hour reigning there.

*Ant.* I'll believe both ;  
And what does else want credit, come to me,  
And I'll be sworn 'tis true : travellers ne'er did lie,  
Though fools at home condemn 'em.

*Gon.* If in Naples  
I should report this now, would they believe me ?  
If I should say, I saw such islanders,—  
For, certes, these are people of the island,— 30  
Who, though they are of monstrous shape, yet, note,  
Their manners are more gentle-kind than of  
Our human generation you shall find  
Many, nay, almost any.

*Pros.* [*Aside*] Honest lord,  
Thou hast said well ; for some of you there present  
Are worse than devils.

*Alon.* I cannot too much muse  
Such shapes, such gesture, and such sound, ex-  
pressing—  
Although they want the use of tongue—a kind  
Of excellent dumb discourse.

*Pros.* [*Aside*] Praise in departing.

*Fran.* They vanish'd strangely.

*Seb.* No matter, since 40  
They have left their viands behind; for we have  
stomachs.—

Will 't please you taste of what is here?

*Alon.* Not I.

*Gon.* Faith, sir, you need not fear. When we were boys,  
Who would believe that there were mountaineers  
Dew-lapp'd like bulls, whose throats had hanging  
at 'em

Wallets of flesh? or that there were such men  
Whose heads stood in their breasts? which now  
we find

Each putter-out of five for one will bring us  
Good warrant of.

*Alon.* I will stand to, and feed,  
Although my last: no matter, since I feel 50  
The best is past. Brother, my lord the duke,  
Stand to, and do as we.

*Thunder and lightning. Enter Ariel, like a  
barpy; claps his wings upon the table; and,  
with a quaint device, the banquet vanishes.*

*Ari.* You are three men of sin, whom Destiny,—  
That hath to instrument this lower world

And what is in 't,—the never-surfeited sea  
Hath caused to belch up you ; and on this island,  
Where man doth not inhabit,—you 'mongst men  
Being most unfit to live. I have made you mad ;  
And even with such-like valour men hang and drown  
Their proper selves.

*[Alon., Seb. &c. draw their swords.]*

You fools ! I and my fellows 60  
Are ministers of Fate : the elements,  
Of whom your swords are temper'd, may as well  
Wound the loud winds, or with bemock'd-at stabs  
Kill the still-closing waters, as diminish  
One dowe that 's in my plume : my fellow-ministers  
Are like invulnerable. If you could hurt,  
Your swords are now too massy for your strengths,  
And will not be uplifted. But remember,—  
For that 's my business to you,—that you three  
From Milan did supplant good Prospero ; 70  
Exposed unto the sea, which hath requit it,  
Him and his innocent child : for which foul deed  
The powers, delaying, not forgetting, have  
Incensed the seas and shores, yea, all the creatures,  
Against your peace. Thee of thy son, Alonso,  
They have bereft ; and do pronounce by me :

Lingering perdition—worse than any death  
 Can be at once—shall step by step attend  
 You and your ways; whose wraths to guard you  
 from,—

Which here, in this most desolate isle, else falls 80  
 Upon your heads,—is nothing but heart-sorrow  
 And a clear life ensuing.

*He vanishes in thunder; then, to soft music,  
 enter the Shapes again, and dance, with mocks  
 and mows, and carrying out the table.*

*Pros.* Bravely the figure of this harpy hast thou  
 Perform'd, my Ariel; a grace it had, devouring :  
 Of my instruction hast thou nothing bated  
 In what thou hadst to say : so, with good life  
 And observation strange, my meaner ministers  
 Their several kinds have done. My high charms  
 work,

And these mine enemies are all knit up  
 In their distractions: they now are in my power; 90  
 And in these fits I leave them, while I visit  
 Young Ferdinand,—whom they suppose is drown'd,—  
 And his and mine loved darling. [*Exit above.*]

*Gon.* I' the name of something holy, sir, why stand you

In this strange stare ?

*Alon.* O, it is monstrous, monstrous !  
Methought the billows spoke, and told me of it ;  
The winds did sing it to me ; and the thunder,  
That deep and dreadful organ-pipe, pronounced  
The name of Prosper : it did bass my trespass.  
Therefore my son i' th' ooze is bedded ; and 100  
I'll seek him deeper than e'er plummet sounded,  
And with him there lie mudded. [*Exit.*

*Seb.* But one fiend at a time,  
I'll fight their legions o'er.

*Ant.* I'll be thy second.  
[*Exeunt Seb. and Ant.*

*Gon.* All three of them are desperate : their great guilt,  
Like poison given to work a great time after,  
Now 'gins to bite the spirits. I do beseech you,  
That are of suppler joints, follow them swiftly,  
And hinder them from what this ecstasy  
May now provoke them to.

*Adr.* Follow, I pray you. [*Exeunt.*



Act Fourth.

Scene I.

*Before Prospero's cell.*

*Enter Prospero, Ferdinand, and Miranda.*

*Pros.* If I have too austere<sup>ly</sup> punish'd you,  
Your compensation makes amends; for I  
Have given you here a third of mine own life,  
Or that for which I live; who once again  
I tender to thy hand: all thy vexations  
Were but my trials of thy love, and thou  
Hast strangely stood the test: here, afore Heaven,  
I ratify this my rich gift. O Ferdinand,  
Do not smile at me that I boast her off,  
For thou shalt find she will outstrip all praise, 10  
And make it halt behind her.

*Fer.* I do believe it  
Against an oracle.

*Pros.* Then, as my gift, and thine own acquisition  
Worthily purchased, take my daughter: but  
If thou dost break her virgin-knot before  
All sanctimonious ceremonies may



With full and holy rite be minister'd,  
No sweet aspersion shall the heavens let fall  
To make this contract grow ; but barren hate,  
Sour-eyed disdain and discord shall bestrew 20  
The union of your bed with weeds so loathly  
That you shall hate it both : therefore take heed,  
As Hymen's lamps shall light you.

*Fer.* As I hope  
For quiet days, fair issue and long life,  
With such love as 'tis now, the murkiest den,  
The most opportune place, the strong'st suggestion  
Our worser genius can, shall never melt  
Mine honour into lust, to take away  
The edge of that day's celebration  
When I shall think, or Phoebus' steeds are founde'r'd,  
Or Night kept chain'd below.

*Pros.* Fairly spoke. 31  
Sit, then, and talk with her ; she is thine own.  
What, Ariel ! my industrious servant, Ariel !

*Enter Ariel.*

*Ari.* What would my potent master ? here I am.

*Pros.* Thou and thy meaner fellows your last service  
Did worthily perform ; and I must use you

In such another trick. Go bring the rabble,  
 O'er whom I give thee power, here to this place :  
 Incite them to quick motion ; for I must  
 Bestow upon the eyes of this young couple 40  
 Some vanity of mine art : it is my promise,  
 And they expect it from me.

*Ari.* Presently ?

*Pros.* Ay, with a twink.

*Ari.* Before you can say, ' come, ' and ' go, '  
 And breathe twice, and cry, ' so, so, '  
 Each one, tripping on his toe,  
 Will be here with mop and mow.  
 Do you love me, master ? no ?

*Pros.* Dearly, my delicate Ariel. Do not approach  
 Till thou dost here me call.

*Ari.* Well, I conceive. [*Exit.* 50

*Pros.* Look thou be true ; do not give dalliance  
 Too much the rein : the strongest oaths are straw  
 To the fire i' the blood : be more abstemious,  
 Or else, good night your vow !

*Fer.* I warrant you, sir ;  
 The white cold virgin snow upon my heart  
 Abates the ardour of my liver.

*Pros.* Well.

Now come, my Ariel ! bring a corollary,  
Rather than want a spirit : appear, and pertly !  
No tongue ! all eyes ! be silent. [Soft music.

*Enter Iris.*

*Iris.* Ceres, most bounteous lady, thy rich leas 60  
Of wheat, rye, barley, vetches, oats, and pease ;  
Thy turfy mountains, where live nibbling sheep,  
And flat meads thatch'd with stover, them to keep ;  
Thy banks with pioned and twilled brims,  
Which spongy April at thy hest betrima,  
To make cold nymphs chaste crowns ; and thy  
    broom-groves,  
Whose shadow the dismissed bachelor loves,  
Being lass-lorn ; thy pole-clipt vineyard ;  
And thy sea-marge, sterile and rocky-hard,  
Where thou thyself dost air ;—the queen o' the sky,  
Whose watery arch and messenger am I, 71  
Bids thee leave these ; and with her sovereign grace,  
Here, on this grass-plot, in this very place,  
To come and sport :—her peacocks fly amain :  
Approach, rich Ceres, her to entertain.

*Enter Ceres.*

*Cer.* Hail, many-colour'd messenger, that ne'er

Dost disobey the wife of Jupiter ;  
 Who, with thy saffron wings, upon my flowers  
 Diffusest honey-drops, refreshing showers ;  
 And with each end of thy blue bow dost crown 80  
 My bosky acres and my unshrub'd down,  
 Rich scarf to my proud earth ;—why hath thy queen  
 Summon'd me hither, to this short-grass'd green ?

*Iris.* A contract of true love to celebrate ;  
 And some donation freely to estate  
 On the blest lovers.

*Cer.* Tell me, heavenly bow,  
 If Venus or her son, as thou dost know,  
 Do now attend the queen ? Since they did plot  
 The means that dusky Dis my daughter got,  
 Her and her blind boy's scandal'd company 90  
 I have forsworn.

*Iris.* Of her society  
 Be not afraid : I met her deity  
 Cutting the clouds towards Paphos, and her son  
 Dove-drawn with her. Here thought they to have done  
 Some wanton charm upon this man and maid,  
 Whose vows are, that no bed-right shall be paid  
 Till Hymen's torch be lighted : but in vain ;  
 Mars's hot minion is return'd again ;

Her waspish-headed son has broke his arrows, 99  
Swears he will shoot no more, but play with sparrows,  
And be a boy right out.

*Cer.* High'st queen of state,  
Great Juno, comes ; I know her by her gait.

*Enter Juno.*

*Juno.* How does my bounteous sister ? Go with me  
To bless this twain, that they may prosperous be,  
And honour'd in their issue. [*They sing :*

*Juno.* Honour, riches, marriage-blessing,  
Long continuance, and increasing,  
Hourly joys be still upon you !  
Juno sings her blessings on you.

*Cer.* Earth's increase, foison plenty, 110  
Barns and garners never empty ;  
Vines with clustering bunches growing  
Plants with goodly burthen bowing ;  
Spring come to you at the farthest  
In the very end of harvest !  
Scarcity and want shall shun you ;  
Ceres' blessing so is on you.

*Fer.* This is a most majestic vision, and  
Harmonious charmingly. May I be bold  
To think these spirits?

*Pros.* Spirits, which by mine art 120  
I have from their confines call'd to enact  
My present fancies.

*Fer.* Let me live here ever ;  
So rare a wonder'd father and a wise  
Makes this place Paradise.

[*Juno and Ceres whisper, and send  
Iris on employment.*]

*Pros.* Sweet, now, silence !  
Juno and Ceres whisper seriously ;  
There's something else to do : hush, and be mute,  
Or else our spell is marr'd.

*Iris.* You nymphs, call'd Naiads, of the windring brooks,  
With your saged crowns and ever-harmless looks,  
Leave your crisp channels, and on this green land 130  
Answer your summons ; Juno does command :  
Come, temperate nymphs, and help to celebrate  
A contract of true love ; be not too late.

*Enter certain Nymphs.*

You sunburn'd sicklemen, of August weary,

Come hither from the furrow, and be merry :  
Make holiday ; your rye-straw hats put on,  
And these fresh nymphs encounter every one  
In country footing.

*Enter certain Reapers, properly habited : they  
join with the Nymphs in a graceful dance ;  
towards the end whereof Prospero starts  
suddenly, and speaks ; after which, to a  
strange, hollow, and confused noise, they  
heavily vanish.*

*Pros.* [*Aside*] I had forgot that foul conspiracy  
Of the beast Caliban and his confederates  
Against my life : the minute of their plot  
Is almost come. [*To the Spirits.*] Well done !  
avoid ; no more !

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*Fer.* This is strange : your father's in some passion  
That works him strongly.

*Mir.* Never till this day  
Saw I him touch'd with anger so distemper'd.

*Pros.* You do look, my son, in a moved sort,  
As if you were dismay'd : be cheerful, sir.  
Our revels now are ended. These our actors,  
As I foretold you, were all spirits, and

Are melted into air, into thin air : 150  
 And, like the baseless fabric of this vision,  
 The cloud-capp'd towers, the gorgeous palaces,  
 The solemn temples, the great globe itself,  
 Yea, all which it inherit, shall dissolve,  
 And, like this insubstantial pageant faded,  
 Leave not a rack behind. We are such stuff  
 As dreams are made on ; and our little life  
 Is rounded with a sleep. Sir, I am vex'd ;  
 Bear with my weakness ; my old brain is troubled :  
 Be not disturb'd with my infirmity : 160  
 If you be pleased, retire into my cell,  
 And there repose : a turn or two I 'll walk,  
 To still my beating mind.

*Fer. Mir.* We wish your peace. [*Exeunt.*]

*Pros.* Come with a thought. I thank thee, Ariel : come.

*Enter Ariel.*

*Ari.* Thy thoughts I cleave to. What 's thy pleasure ?

*Pros.* Spirit,

We must prepare to meet with Caliban.

*Ari.* Ay, my commander : when I presented Cereq  
 I thought to have told thee of it ; but I fear'd  
 Lest I might anger thee. 169



*Pros.* Say again, where didst thou leave these varlets?

*Ari.* I told you, sir, they were red-hot with drinking ;  
So full of valour that they smote the air  
For breathing in their faces ; beat the ground  
For kissing of their feet ; yet always bending  
Towards their project. Then I beat my tabor ;  
At which, like unback'd colts, they prick'd their ears,  
Advanced their eyelids, lifted up their noses  
As they smelt music : so I charm'd their ears,  
That, calf-like, they my lowing follow'd through 179  
Tooth'd briers, sharp furzes, pricking goss, and thorns,  
Which enter'd their frail shins : at last I left them  
I' the filthy-mantled pool beyond your cell,  
There dancing up to the chins, that the foul lake  
O'erstunk their feet.

*Pros.* This was well done, my bird.  
Thy shape invisible retain thou still :  
The trumpery in my house, go bring it hither,  
For stale to catch these thieves.

*Ari.* I go, I go. [*Exit.*]

*Pros.* A devil, a born devil, on whose nature  
Nurture can never stick ; on whom my pains,  
Humanely taken, all, all lost, quite lost ; 190  
And as with age his body uglier grows,

So his mind cankers. I will plague them all,  
Even to roaring.

*Re-enter Ariel, loaden with glistering  
apparel, &c.*

Come, hang them on this line.

*Prospero and Ariel remain, invisible.*

*Enter Caliban, Stephano, and Trinculo, all wet.*

*Cal.* Pray you, tread softly, that the blind mole may not  
Hear a foot fall : we now are near his cell.

*Ste.* Monster, your fairy, which you say is a harmless  
fairy, has done little better than played the Jack with us.

*Trin.* Monster, I do smell all horse-piss ; at which  
my nose is in great indignation. 200

*Ste.* So is mine. Do you hear, monster ? If I should  
take a displeasure against you, look you,—

*Trin.* Thou wert but a lost monster.

*Cal.* Good my lord, give me thy favour still.  
Be patient, for the prize I'll bring thee to  
Shall hoodwink this mischance : therefore speak softly.  
All's hush'd as midnight yet.

*Trin.* Ay, but to lose our bottles in the pool,—

*Ste.* There is not only disgrace and dishonour in  
that, monster, but an infinite loss. 210

*Trin.* That's more to me than my wetting : yet this  
is your harmless fairy, monster.

*Ste.* I will fetch off my bottle, though I be o'er ears  
for my labour.

*Cal.* Prithee, my king, be quiet. See'st thou here,  
This is the mouth o' the cell : no noise, and enter.  
Do that good mischief which may make this island  
Thine own for ever, and I, thy Caliban,  
For aye thy foot-licker.

*Ste.* Give me thy hand. I do begin to have bloody  
thoughts. 220

*Trin.* O King Stephano ! O peer ! O worthy  
Stephano ! look what a wardrobe here is for thee !

*Cal.* Let it alone, thou fool ; it is but trash.

*Trin.* O, ho, monster ! we know what belongs to a  
frippery. O King Stephano !

*Ste.* Put off that gown, Trinculo ; by this hand, I'll  
have that gown.

*Trin.* Thy grace shall have it.

*Cal.* The dropsy drown this fool ! what do you mean  
To dote thus on such luggage ? Let's alone, 231  
And do the murder first : if he awake,  
From toe to crown he'll fill our skins with pinches,  
Make us strange stuff.

# The Tempest

Act IV. Sc. i.

*Ste.* Be you quiet, monster. Mistress line, is not this my jerkin? Now is the jerkin under the line: now, jerkin, you are like to lose your hair, and prove a bald jerkin.

*Trin.* Do, do: we steal by line and level, an't like your grace. 240

*Ste.* I thank thee for that jest; here's a garment for't: wit shall not go unrewarded while I am king of this country. 'Steal by line and level' is an excellent pass of pate; there's another garment for't.

*Trin.* Monster, come, put some lime upon your fingers, and away with the rest.

*Cal.* I will have none on't: we shall lose our time, And all be turn'd to barnacles, or to apes With foreheads villanous low. 250

*Ste.* Monster, lay-to your fingers: help to bear this away where my hogshead of wine is, or I'll turn you out of my kingdom: go to, carry this.

*Trin.* And this.

*Ste.* Ay, and this.

*A noise of hunters heard. Enter divers Spirits, in shape of dogs and hounds, hunting them about; Prospero and Ariel setting them on.*

*Pros.* Hey, Mountain, hey !

*Ari.* Silver ! there it goes, Silver !

*Pros.* Fury, Fury ! there, Tyrant, there ! hark, hark !

[*Cal., Ste., and Trin. are driven out.*]

Go charge my goblins that they grind their joints  
With dry convulsions ; shorten up their sinews 260  
With aged cramps ; and more pinch-spotted make  
them

Than pard or cat o' mountain.

*Ari.* Hark, they roar !

*Pros.* Let them be hunted soundly. At this hour

Lie at my mercy all mine enemies :

Shortly shall all my labours end, and thou

Shalt have the air at freedom : for a little

Follow, and do me service. [*Exeunt.*]



Act Fifth.

Scene I.

*Before the cell of Prospero.*

*Enter Prospero in his magic robes, and Ariel.*

*Pros.* Now does my project gather to a head :  
My charms crack not ; my spirits obey ; and time  
Goes upright with his carriage. How 's the  
day ?

*Ari.* On the sixth hour ; at which time, my lord,  
You said our work should cease.

*Pros.* I did say so,  
When first I raised the tempest. Say, my spirit,  
How fares the king and 's followers ?

*Ari.* Confined together  
In the same fashion as you gave in charge,  
Just as you left them ; all prisoners, sir,  
In the line-grove which weather-fends your cell ; 10  
They cannot budge till your release. The king,  
His brother, and yours, abide all three distracted,  
And the remainder mourning over them,  
Brimful of sorrow and dismay ; but chiefly

Him that you term'd, sir, 'The good old lord,  
Gonzalo';  
His tears run down his beard, like winter's drops  
From eaves of reeds. Your charm so strongly  
works 'em,  
That if you now beheld them, your affections  
Would become tender.

*Pros.* Dost thou think so, spirit?

*Ari.* Mine would, sir, were I human.

*Pros.* And mine shall. 20

Hast thou, which art but air, a touch, a feeling  
Of their afflictions, and shall not myself,  
One of their kind, that relish all as sharply,  
Passion as they, be kindlier moved than thou art?  
Though with their high wrongs I am struck to  
the quick,

Yet with my nobler reason 'gainst my fury  
Do I take part: the rarer action is  
In virtue than in vengeance: they being penitent,  
The sole drift of my purpose doth extend  
Not a frown further. Go release them, Ariel: 30  
My charms I'll break, their senses I'll restore,  
And they shall be themselves.

*Ari.* I'll fetch them, sir. [*Exit,*

# The Tempest ❧

Act V. Sc. i.

*Pros.* Ye elves of hills, brooks, standing lakes, and  
groves ;

And ye that on the sands with printless foot  
Do chase the ebbing Neptune, and do fly him  
When he comes back ; you demi-puppets that  
By moonshine do the green sour ringlets make,  
Whereof the ewe not bites ; and you whose pastime  
Is to make midnight mushrooms, that rejoice  
To hear the solemn curfew ; by whose aid— 40  
Weak masters though ye be—I have bedimm'd  
The noontide sun, call'd forth the mutinous winds,  
And 'twixt the green sea and the azured vault  
Set roaring war : to the dread rattling thunder  
Have I given fire, and rifted Jove's stout oak  
With his own bolt ; the strong-based promontory  
Have I made shake, and by the spurs pluck'd up  
The pine and cedar : graves at my command  
Have waked their sleepers, oped, and let 'em forth  
By my so potent art. But this rough magic 50  
I here abjure ; and, when I have required  
Some heavenly music,—which even now I do,—  
To work mine end upon their senses, that  
This airy charm is for, I'll break my staff,  
Bury it certain fathoms in the earth,



And deeper than did ever plummet sound  
I'll drown my book. [Solemn music.]

*Re-enter Ariel before: then Alonso, with a frantic gesture, attended by Gonzalo; Sebastian and Antonio in like manner, attended by Adrian and Francisco: they all enter the circle which Prospero had made, and there stand charmed; which Prospero observing, speaks:*

A solemn air, and the best comforter  
To an unsettled fancy, cure thy brains,  
Now useless, boil'd within thy skull! There stand,  
For you are spell-stopp'd. 61  
Holy Gonzalo, honourable man,  
Mine eyes, even sociable to the show of thine,  
Fall fellowly drops. The charm dissolves apace;  
And as the morning steals upon the night,  
Melting the darkness, so their rising senses  
Begin to chase the ignorant fumes that mantle  
Their clearer reason. O good Gonzalo,  
My true preserver, and a loyal sir  
To him thou follow'st! I will pay thy graces 70  
Home both in word and deed. Most cruelly  
Didst thou, Alonso, use me and my daughter:

# The Tempest

**Act V. Sc. i.**

Thy brother was a furtherer in the act.  
Thou art pinch'd for 't now, Sebastian.   Flesh and  
    blood,  
You, brother mine, that entertain'd ambition,  
Expell'd remorse and nature ; who, with Sebastian,—  
Whose inward pinches therefore are most strong,—  
Would here have kill'd your king ; I do forgive thee,  
Unnatural though thou art. Their understanding  
Begins to swell ; and the approaching tide                 80  
Will shortly fill the reasonable shore,  
That now lies foul and muddy. Not one of them  
That yet looks on me, or would know me : Ariel,  
Fetch me the hat and rapier in my cell :  
I will discase me, and myself present  
As I was sometime Milan : quickly, spirit ;  
Thou shalt ere long be free.

*Ariel sings and helps to attire him.*

Where the bee sucks, there suck I :  
In a cowslip's bell I lie ;  
There I couch when owls do cry. 90  
On the bat's back I do fly  
After summer merrily.

Merrily, merrily shall I live now  
Under the blossom that hangs on the bough.

*Pros.* Why, that's my dainty Ariel ! I shall miss thee ;  
But yet thou shalt have freedom : so, so, so.  
To the king's ship, invisible as thou art :  
There shalt thou find the mariners asleep  
Under the hatches ; the master and the boatswain  
Being awake, enforce them to this place, 100  
And presently, I prithee.

*Ari.* I drink the air before me, and return  
Or ere your pulse twice beat. [*Exit.*

*Gon.* All torment, trouble, wonder and amazement  
Inhabits here : some heavenly power guide us  
Out of this fearful country !

*Pros.* Behold, sir king,  
The wronged Duke of Milan, Prospero :  
For more assurance that a living prince  
Does now speak to thee, I embrace thy body ;  
And to thee and thy company I bid 110  
A hearty welcome.

*Alon.* Whether thou be'st he or no,  
Or some enchanted trifle to abuse me,  
As late I have been, I not know : thy pulse

Beats, as of flesh and blood ; and, since I saw thee,  
 The affliction of my mind amends, with which,  
 I fear, a madness held me : this must crave—  
 An if this be at all—a most strange story.  
 Thy dukedom I resign, and do entreat  
 Thou pardon me my wrongs.—But how should  
 Prospero

Be living and be here ?

*Pros.* First, noble friend, 120  
 Let me embrace thine age, whose honour cannot  
 Be measured or confined.

*Gon.* Whether this be  
 Or be not, I'll not swear.

*Pros.* You do yet taste  
 Some subtilties o' the isle, that will not let you  
 Believe things certain. Welcome, my friends all !  
 [*Aside to Seb. and Ant.*] But you, my brace of  
 lords, were I so minded,  
 I here could pluck his highness' frown upon you,  
 And justify you traitors : at this time  
 I will tell no tales.

*Seb.* [*Aside*] The devil speaks in him.

*Pros.* No.

For you, most wicked sir, whom to call brother 130

Would even infect my mouth, I do forgive  
Thy rankest fault,—all of them ; and require  
My dukedom of thee, which perforce, I know,  
Thou must restore.

*Alon.* If thou be'st Prospero,  
Give us particulars of thy preservation ;  
How thou hast met us here, who three hours since  
Were wreck'd upon this shore ; where I have lost—  
How sharp the point of this remembrance is !—  
My dear son Ferdinand.

*Pros.* I am woe for 't, sir.

*Alon.* Irreparable is the loss ; and patience 140  
Says it is past her cure.

*Pros.* I rather think  
You have not sought her help, of whose soft grace  
For the like loss I have her sovereign aid,  
And rest myself content.

*Alon.* You the like loss !

*Pros.* As great to me as late ; and, supportable  
To make the dear loss, have I means much weaker  
Than you may call to comfort you, for I  
Have lost my daughter.

*Alon.* A daughter ?

O heavens, that they were living both in Naples,

The king and queen there ! that they were, I wish  
Myself were mudded in that oozy bed 151  
Where my son lies. When did you lose your  
daughter ?

*Pros.* In this last tempest. I perceive, these lords  
At this encounter do so much admire,  
That they devour their reason, and scarce think  
Their eyes do offices of truth, their words  
Are natural breath : but, howsoe'er you have  
Been jostled from your senses, know for certain  
That I am Prospero, and that very duke 159  
Which was thrust forth of Milan ; who most strangely  
Upon this shore, where you were wreck'd, was  
landed,  
To be the lord on 't. No more yet of this ;  
For 'tis a chronicle of day by day,  
Not a relation for a breakfast, nor  
Befitting this first meeting. Welcome, sir ;  
This cell 's my court : here have I few attendants,  
And subjects none abroad : pray you, look in.  
My dukedom since you have given me again,  
I will requite you with as good a thing ;  
At least bring forth a wonder, to content ye 170  
As much as me my dukedom.

*Here Prospero discovers Ferdinand and Miranda  
playing at chess.*

*Mir.* Sweet lord, you play me false.

*Fer.* No, my dear'st love,  
I would not for the world.

*Mir.* Yes, for a score of kingdoms you should wrangle,  
And I would call it fair play.

*Alon.* If this prove  
A vision of the island, one dear son  
Shall I twice lose.

*Seb.* A most high miracle!

*Fer.* Though the seas threaten, they are merciful;  
I have cursed them without cause. [Kneels.]

*Alon.* Now all the blessings  
Of a glad father compass thee about! 180  
Arise, and say how thou camest here.

*Mir.* O, wonder!  
How many goodly creatures are there here!  
How beauteous mankind is! O brave new world,  
That has such people in 't!

*Pros.* 'Tis new to thee.

*Alon.* What is this maid with whom thou wast at play?  
Your eld'st acquaintance cannot be three hours:  
Is she the goddess that hath sever'd us,

# The Tempest 🐉

Act V. Sc. i.

And brought us thus together ?

*Fer.*

Sir, she is mortal ;

But by immortal Providence she 's mine :

I chose her when I could not ask my father 190

For his advice, nor thought I had one. She

Is daughter to this famous Duke of Milan,

Of whom so often I have heard renown,

But never saw before ; of whom I have

Received a second life ; and second father

This lady makes him to me.

*Alon.*

I am hers :

But, O, how oddly will it sound that I

Must ask my child forgiveness !

*Pros.*

There, sir, stop :

Let us not burthen our remembrances with

A heaviness that 's gone.

*Gon.*

I have inly wept, 200

Or should have spoke ere this. Look down, you gods,

And on this couple drop a blessed crown !

For it is you that have chalk'd forth the way

Which brought us hither.

*Alon.*

I say, Amen, Gonzalo !

*Gon.*

Was Milan thrust from Milan, that his issue

Should become kings of Naples ? O, rejoice



Beyond a common joy! and set it down  
With gold on lasting pillars: In one voyage  
Did Claribel her husband find at Tunis,  
And Ferdinand, her brother, found a wife 210  
Where he himself was lost, Prospero his dukedom  
In a poor isle, and all of us ourselves  
When no man was his own.

*Alon.* [To *Fer. and Mir.*] Give me your hands:  
Let grief and sorrow still embrace his heart  
That doth not wish you joy!

*Gon.* Be it so! Amen!

*Re-enter Ariel, with the Master and Boatswain  
amazedly following.*

O, look, sir, look, sir! here is more of us:  
I prophesied, if a gallows were on land,  
This fellow could not drown. Now, blasphemy,  
That swear'st grace o'erboard, not an oath on shore?  
Hast thou no mouth by land? What is the news?

*Boats.* The best news is, that we have safely found 221  
Our king and company; the next, our ship—  
Which, but three glasses since, we gave out split—  
Is tight and yare and bravely rigg'd, as when  
We first put out to sea.

*Ari.* [ *Aside to Pros.* ] Sir, all this service  
Have I done since I went.

*Pros.* [ *Aside to Ari.* ] My tricky spirit !

*Alon.* These are not natural events ; they strengthen  
From strange to stranger. Say, how came you hither ?

*Boats.* If I did think, sir, I were well awake,  
I 'ld strive to tell you. We were dead of sleep, 230  
And—how we know not—all clapp'd under hatches ;  
Where, but even now, with strange and several noises  
Of roaring, shrieking, howling, jingling chains,  
And no diversity of sounds, all horrible,  
We were awaked ; straightway, at liberty ;  
Where we, in all her trim, freshly beheld  
Our royal, good, and gallant ship ; our master  
Capering to eye her :—on a trice, so please you,  
Even in a dream, were we divided from them,  
And were brought moping hither.

*Ari.* [ *Aside to Pros.* ] Was 't well done ? 240

*Pros.* [ *Aside to Ari.* ] Bravely, my diligence. Thou  
shalt be free.

*Alon.* This is as strange a maze as e'er men trod ;  
And there is in this business more than nature  
Was ever conduct of : some oracle  
Must rectify our knowledge,

**Pros.**

Sir, my liege,

Do not infest your mind with beating on  
The strangeness of this business ; at pick'd leisure  
Which shall be shortly, single I'll resolve you,  
Which to you shall seem probable, of every  
These happen'd accidents ; till when, be cheerful,  
And think of each thing well. [*Aside to Ari.*] Come  
hither, spirit : 251

Set Caliban and his companions free ;  
Untie the spell. [*Exit Ariel.*] How fares my gracious  
sir ?

There are yet missing of your company  
Some few odd lads that you remember not.

*Re-enter Ariel, driving in Caliban, Stephano, and  
Trinculo, in their stolen apparel.*

**Ste.** Every man shift for all the rest, and let no man  
take care for himself ; for all is but fortune.  
—Coragio, bully-monster, coragio !

**Trin.** If these be true spies which I wear in my  
head, here's a goodly sight. 260

**Cal.** O Setebos, these be brave spirits indeed !  
How fine my master is ! I am afraid  
He will chastise me.

*Seb.* Ha, ha !  
What things are these, my lord Antonio ?  
Will money buy 'em ?

*Ant.* Very like ; one of them  
Is a plain fish, and, no doubt, marketable.

*Pros.* Mark but the badges of these men, my lords,  
Then say if they be true. This mis-shapen knave,  
His mother was a witch ; and one so strong  
That could control the moon, make flows and ebbs,  
And deal in her command, without her power. 271  
These three have robb'd me ; and this demi-devil—  
For he's a bastard one—had plotted with them  
To take my life. Two of these fellows you  
Must know and own ; this thing of darkness I  
Acknowledge mine.

*Cal.* I shall be pinch'd to death.

*Alon.* Is not this Stephano, my drunken butler ?

*Seb.* He is drunk now : where had he wine ?

*Alon.* And Trinculo is reeling ripe : where should they  
Find this grand liquor that hath gilded 'em ?— 280  
How camest thou in this pickle ?

*Trin.* I have been in such a pickle, since I saw you  
last, that, I fear me, will never out of my bones :  
I shall not fear fly-blowing.

*Seb.* Why, how now, Stephano !

*Ste.* O, touch me not ;—I am not Stephano, but a cramp.

*Pros.* You 'ld be king o' the isle, sirrah ?

*Ste.* I should have been a sore one, then.

*Alon.* This is a strange thing as e'er I look'd on.

[*Pointing to Caliban.*

*Pros.* He is as disproportion'd in his manners 290

As in his shape. Go, sirrah, to my cell ;  
Take with you your companions ; as you look  
To have my pardon, trim it handsomely.

*Cal.* Ay, that I will ; and I 'll be wise hereafter,  
And seek for grace. What a thrice-double ass  
Was I, to take this drunkard for a god,  
And worship this dull fool !

*Pros.* Go to ; away !

*Alon.* Hence, and bestow your luggage where you found it.

*Seb.* Or stole it, rather.

[*Exeunt Cal., Ste., and Trin.*

*Pros.* Sir, I invite your Highness and your train 300

To my poor cell, where you shall take your rest  
For this one night ; which, part of it, I 'll waste  
With such discourse as, I not doubt, shall make it  
Go quick away : the story of my life,  
And the particular accidents gone by

Since I came to this isle : and in the morn  
I'll bring you to your ship, and so to Naples,  
Where I have hope to see the nuptial  
Of these our dear-beloved solemnized ;  
And thence retire me to my Milan, where 310  
Every third thought shall be my grave.

*Alon.* I long  
To hear the story of your life, which must  
Take the ear strangely.

*Pros.* I'll deliver all ;  
And promise you calm seas, auspicious gales,  
And sail so expeditious, that shall catch  
Your royal fleet far off. [*Aside to Ari.*] My  
Ariel, chick,  
That is thy charge : then to the elements  
Be free, and fare thou well ! Please you, draw  
near. [*Exeunt.*]



## EPILOGUE.

*Spoken by Prospero.*

Now my charms are all o'erthrown,  
And what strength I have 's mine own,  
Which is most faint : now, 'tis true,  
I must be here confined by you,  
Or sent to Naples. Let me not,  
Since I have my dukedom got,  
And pardon'd the deceiver, dwell  
In this bare island by your spell ;  
But release me from my bands  
With the help of your good hands :  
Gentle breath of yours my sails  
Must fill, or else my project fails,  
Which was to please. Now I want  
Spirits to enforce, art to enchant ;  
And my ending is despair,  
Unless I be relieved by prayer,  
Which pierces so, that it assaults  
Mercy itself, and frees all faults.  
As you from crimes would pardon'd be,  
Let your indulgence set me free.

10

20

# Glossary.

- A=on**; II. i. 185.  
**ABUSE**, deceive; V. i. 112.  
**ACHES** (dissyllabic, pronounced "aitches," like the letter H); I. ii. 370.  
**ADMIRE**, wonder; V. i. 154.  
**ADVANCE**, raise, lift up; I. ii. 408.  
**ADVENTURE**, to risk; II. i. 187.  
**AFTER**, afterwards; II. ii. 10.  
**AGAIN**, again and again; I. ii. 390.  
**A-HOLD**; "to lay a ship a-hold," *i.e.*, "to bring a ship close to the wind so as to hold or keep her to it"; I. i. 52.  
**AMAZEMENT**, anguish; I. ii. 14.  
**AMEN**, used probably in the sense of "again!" or perhaps merely with the force of "many"; others render it "hold, stop!" II. ii. 98.  
**AN**, if; II. i. 181.  
**ANGLE**, corner; I. ii. 223.  
**ARGIER**, Algiers; I. ii. 261.  
**As**, as if; II. i. 121.  
**ASPERSION**, sprinkling of rain or dew (with an allusion perhaps to the ceremony of sprinkling the marriage-bed with holy water); IV. i. 18.  
**ATTACHED**, seized; III. iii. 5.  
**AVOID**, begone; IV. i. 142.  
**BACKWARD**, distant, past; I. ii. 50.  
**BADGES**; "household servants usually wore on their arms, as part of their livery, silver 'badges' whereon the shield of their masters was engraved"; V. i. 267.  
**BAREFOOT** (used adjectively); II. ii. 21.  
**BARNACLES**, barnacle geese; IV. i. 249.  
**BASS**, utter in a deep bass; III. iii. 99.  
**BAT-FOWLING**, a term used for catching birds by night; thence the name of a thieves' trick for plundering shops about dusk by pretending to have lost a jewel near; II. i. 185.  
**BEAK**, bow (of a ship); I. ii. 196.  
**BEAR UP**, *i.e.*, take your course, sail up; III. ii. 3.  
**BERMOOTHES**, *i.e.*, Bermudas; "said and supposed to be enchanted and inhabited with witches and deuills, which grew by reason of accustomed monstrous thunder, storme, and tempest," &c. Stow's Annals; I. ii. 229.  
**BERRIES** (=Coffee); I. ii. 334.  
**BLUE-EYED**, with blueness about the eyes; I. ii. 269.  
**BOMBARD**, "black jack" of leather; II. ii. 21.  
**BOOTLESS**, profitless; I. ii. 35.  
**BOSKY**, wooded; IV. i. 81.  
**BOURN**, boundary; II. i. 152.  
**BRAVE**, fine; I. ii. 411.  
**BRING TO TRY**; "to lay the ship with her side close to the wind, and lash the tiller to the lee side"; I. i. 38.  
**BROOM-GROVES**, groves in which broom (*Spartium scoparium*) abounds; or perhaps woods overgrown with *genista*, pathless woods; IV. i. 66.  
**BUDGE**, stir; V. i. 11.  
**BURTHEN**, undersong; I. ii. 381.



BUT, except that; I. ii. 414; otherwise than, I. ii. 119.

BY AND BY, immediately; III. ii. 156.

CAN, is able to make; IV. i. 27.

CANDIED, converted into sugar, sweetened; II. i. 279.

CAPABLE, retentive; I. ii. 353.

CAPERING, jumping for joy; V. i. 238.

CARRIAGE, burden; V. i. 3.

CASE, condition; III. ii. 29.

CAST, to throw up; perhaps with a play upon "cast" in the sense of "to assign their parts to actors"; II. i. 251.

CAT (with reference to the old proverb that good liquor will make a cat speak); II. ii. 86.

CATCH, a part-song; III. ii. 126.

CERTES, certainly; III. iii. 30.

CHALKED FORTH, *i.e.*, chalked out; V. i. 203.

CHERUBIN, a cherub; I. ii. 152.

CHIRURGEONLY, like a surgeon; II. i. 140.

CLEAR, blameless; III. iii. 82.

CLOSENESS, retirement; I. ii. 90.

CLOUDY, gloomy; II. i. 142.

COCKEREL, the young cock; II. i. 31.

COIL, turmoil; I. ii. 207.

COME BY, to acquire; II. i. 202.

CONFEDERATES, conspires; I. ii. 111.

CONSTANT, self-possessed; I. ii. 207; "my stomach is not c." *i.e.* "is qualmish"; II. ii. 119.

CONTENT, desire, will; II. i. 269.

CONTROL, contradict; I. ii. 439.

CORAGIO, courage; V. i. 238.

COROLLARY, a supernumerary, a surplus; IV. i. 57.

CORRESPONDENT, responsive, obedient; I. ii. 208.

COURSES, the largest lower sails of a ship; I. i. 52.

CRABS, crab-apples; II. ii. 171.

CRACK, to burst (with reference to magic bands, or perhaps to the crucibles and alembics of magicians); V. i. 2.

DEAR, zealous; I. ii. 179.

DEAREST, most precious object; II. i. 135.

DEBOSHED, debauched; III. ii. 29.

DECKED, sprinkled; I. ii. 155.

DEEP, profound, wise; II. i. 266.

DELIVER, relate; V. i. 313.

DEMANDED, asked; I. ii. 139.

DEW-LAPPED, having flesh hanging from the throat (a reference probably to the victims of "goitre"); III. iii. 45.

DIS, Pluto; IV. i. 80.

DISCASS, undress; V. i. 85.

DISCHARGE, performance, execution; used probably as a technical term of the stage; II. i. 254.

DISTEMPERED, excited; IV. i. 145.

DISTINCTLY, separately; I. ii. 200.

DOIT, the smallest piece of money; eighty doits went to a shilling; II. ii. 33.

DOLLAR, used quibblingly with "doulour"; II. i. 18.

DOWLE, a fibre of down; III. iii. 65.

DRAWN, having swords drawn; II. i. 308; having taken a good draught; II. ii. 150.

DREGS (with reference to the "liquor of the bombard," I. ii. 21); II. ii. 42.

DROLLERY, puppet-show; III. iii. 21.

DRY, thirsty; I. ii. 112.

DULNESS, stupor; I. ii. 185.

EARTH'D, buried in the earth; II. i. 234.

Ebbing, "ebbing men," *i.e.*, "men

- whose fortunes are declining"; II. i. 226.
- ECSTASY, mental excitement, madness; III. iii. 108.
- ENDEAVOUR, laborious effort; II. i. 160.
- ENGINE, instrument of war, military machine; II. i. 161.
- ENTERTAINER, perhaps quibblingly interpreted by Gonzalo in the sense of "inn-keeper"; II. i. 17.
- ENVY, malice; I. ii. 258.
- ESTATE, to grant as a possession; IV. i. 85.
- EVE, tinge; II. i. 55.
- FALL, to let fall; II. i. 296.
- FEARFUL, timorous; I. ii. 468.
- FEATER, more becomingly; II. i. 273.
- FEATLY, dextrously; I. ii. 380.
- FELLOWS, companions; II. i. 274.
- FEW, "in few," in few words, in short; I. ii. 144.
- FISH, to catch at, to seek to obtain; II. i. 104.
- FLAT, low level ground; II. ii. 2.
- FLAT-LONG, as if struck with the side of a sword instead of its edge; II. i. 181.
- FLESH-FLY, a fly that feeds on flesh and deposits her eggs in it; III. i. 63.
- FLOTE, flood, sea; I. ii. 234.
- FOIL, disadvantage; III. i. 46.
- FOISON, plenty; II. i. 163.
- FOUNDER'D, disabled by overriding, footsore; IV. i. 30.
- FORTH-RIGHTS, straight paths; III. iii. 3.
- FRAUGHTING, freighting; I. ii. 13.
- FRESHES, springs of fresh water; III. ii. 75.
- FRIPPERY, a place where old clothes are sold; IV. i. 225.
- FRUSTRATE, frustrated; III. iii. 10.
- GABERDINE, a long coarse outer garment; II. ii. 40.
- GALLOWES, *cf.* "He that is born to be hanged will never be drowned"; I. i. 32.
- GAVE OUT, *i.e.* gave up; V. i. 213.
- GENTLE, high-born (and hence "high-spirited"); I. ii. 468.
- GILDED, made drunk (an allusion to the *aurum potabile* of the alchemists); V. i. 280.
- GINN, begins; III. iii. 106.
- GLASSES, hour-glasses, *i.e.*, runnings of the hour-glass; I. ii. 240.
- GLUT, to swallow up; I. i. 63.
- GRUDGE, murmur; I. ii. 249.
- HEAVY, "the heavy offer," *i.e.*, the offer which brings drowsiness; II. i. 194.
- HELP, cure; II. ii. 97.
- HESTS, behests; I. ii. 274.
- HINT, theme; I. ii. 134; occasion, cause; II. i. 3.
- HIS, its; II. i. 120.
- HOIST, hoisted (past tense of "hoise" or "hoist"); I. ii. 148.
- HOLLOWLY, insincerely; III. i. 70.
- HOME, to the utmost, effectively; V. i. 71.
- HONEYCOMB, cells of honeycomb; I. ii. 329.
- IGNORANT, appertaining to ignorance; "I. fumes" = "fumes of ignorance"; V. i. 67.
- IMPERTINENT, irrelevant; I. ii. 128.
- INCH-MEAL, inch by inch; II. ii. 3.
- INFEST, vex; V. i. 246.
- INFLUENCE (used in its astrological sense); I. ii. 128.
- INFUSED, endowed; I. ii. 154.

**INHERIT**, take possession ; II. ii. 179.  
**INLY**, inwardly ; V. i. 200.  
**INQUISITION**, enquiry ; I. ii. 35.  
**INVERT**, change to the contrary ; III. i. 70.

**JACK**, "played the Jack," *i.e.* the knave="deceived" ; IV. i. 198.  
**JERKIN**, a kind of doublet ; IV. i. 236.  
**JUSTIFY**, prove ; V. i. 128.

**KEY**, tuning-key ; I. ii. 83.  
**KIBE**, heel-sore ; II. i. 276.  
**KNOT** (folded arms) ; I. ii. 224.

**LAKIN**, "Ladykin," or the Virgin Mary ; III. iii. 1.

**LAKE-LORN**, forsaken by his lass ; IV. i. 68.

**LAUGHTER**, possibly used with a double meaning ; "lafter" was perhaps the cant name of some small coin ; still used provincially for the number of eggs laid by a hen at one time ; II. i. 33.

**LEARNING**, teaching ; I. ii. 366.

**LIEU**, "in lieu of," *i.e.*, in consideration of ; I. ii. 123.

**LIFE**, "good life," *i.e.*, "life-like truthfulness" ; III. iii. 86.

**LIKE**, similarly ; III. iii. 66.

**LIME**, bird-lime ; IV. i. 246.

**LINE**, lime-tree (with punning reference to other meanings of "line" in subsequent portion of the scene) ; IV. i. 235.

**LINE-GROVE**, lime-grove ; V. i. 10.

**LIVER**, regarded as the seat of passion ; IV. i. 56.

**LOATHNESS**, reluctance ; II. i. 130.

**LORDED**, made a lord ; I. ii. 97.

**LUSH**, luscious, luxuriant ; II. i. 52.

**LUSTY**, vigorous ; II. i. 52.

**MAID**, maid-servant ; III. i. 84.

**MAIN-COURSE**, the main sail ; I. i. 38.

**MAKE**, to prove to be ; II. i. 265.

**MAKE A MAN**, *i.e.*, make a man's fortune ; II. ii. 32.

**MANAGE**, government ; I. ii. 70.

**MARMOSSET**, small monkey ; II. ii. 174.

**MASSY**, massive, heavy ; III. iii. 67.

**MATTER**, an important matter ; II. i. 230.

**MEANDERS**, winding paths ; III. iii. 3.

**MEASURE**, pass over ; II. i. 259.

**MEDDLE**, to mingle ; I. ii. 22.

**MERCHANT**, merchantman ("the masters of some merchant") ; II. i. 5.

**MERELY**, absolutely ; I. i. 59.

**METTLE**, disposition, ardour ; II. i. 182.

**MINION**, favourite ; IV. i. 98.

**MIRACULOUS** ; "the miraculous harp" of Amphion, the music of which raised the walls of Thebes ; II. i. 86.

**MISS**, to do without ; II. ii. 318 ; to fail in aiming at, not to hit ; II. i. 40.

**MO**, more ; II. i. 133.

**MOMENTARY**, instantaneous ; I. ii. 202.

**MOON-CALF**, abortion ; II. ii. 111.

**MOP**, grimace ; IV. i. 47.

**MORSEL**, remnant, "a piece of a man" (contemptuously) ; II. i. 286.

**MOUNT**, raise ; II. ii. 11.

**MOW**, grimace ; IV. i. 47.

**MOW**, make grimaces ; II. ii. 9.

**MUCH**, "to think it much," to reckon it as excessive, to grudge ; I. ii. 252.

**MUM**, hush ; III. ii. 50.

**MUSE**, wonder at ; III. iii. 36.

**NATURAL**, idiot ; III. ii. 37.

**NATURE**, natural affection ; V. i. 76.

**NEAT**, horned beast ; II. ii. 73.

**NERVES**, sinews ; I. ii. 484.

**NIMBLE**, excitable ; II. i. 173.

NINNY, simpleton; III. ii. 71.  
 NOBODY, an Elizabethan sign; probably a direct allusion to the print of *No-body*, prefixed to the anonymous comedy of *No-body and Somebody* (printed before 1600), or to the engraving on the old ballad, called the *Well-Spoken Nobody*; III. ii. 136.  
 NOOK, bay; I. ii. 227.  
 NOTE, information; II. i. 248.  
 NOTHING, nonsense; II. i. 170.  
 OBSERVATION, attention to detail; III. iii. 87.  
 OCCASION, critical opportunity; II. i. 207.  
 ODD, out-of-the-way; I. ii. 223.  
 O'ER, over again; "trebles thee o'er," i.e., "makes thee three times as great"; II. i. 221.  
 O'ERPRIZED, surpassed in value; I. ii. 92.  
 OF, as a consequence of; or=on, i.e., "of sleep"="a-sleep"; V. i. 230.  
 OMIT, neglect; I. ii. 183; II. i. 194.  
 ON, of; I. ii. 87; IV. i. 157.  
 OOZE, bottom of the sea; I. ii. 252.  
 OR, ere; "or ere" (a reduplication); I. ii. 11.  
 OUT, completely; I. ii. 41.  
 OVERBLOWN, blown over; II. ii. 114.  
 OVERTOPPING, outrunning; I. ii. 81.  
 OWED, owned; III. i. 45.  
 OWES, owns; I. ii. 407.  
 OWN, "no man was his o." i.e., "master of himself, in his senses"; V. i. 213.  
 PAINFUL, laborious; III. i. 2.  
 PAINS, tasks; I. ii. 242.  
 PAPHOS, a city in Cyprus, one of the favourite seats of Venus; IV. i. 93.

PASS, thrust (a term of fencing), sally; IV. i. 244.  
 PASSION, suffering, grief; I. ii. 392.  
 PASSION, to feel pain or sorrow; V. i. 24.  
 PATCH, fool, jester; III. ii. 71.  
 PATE, "pass of pate"="sally of wit" IV. i. 244.  
 PAUNCH, run through the paunch; III. ii. 98.  
 PAY, repay; "to pay home"="to repay to the utmost"; V. i. 70.  
 PERTLY, briskly; IV. i. 58.  
 PIECE, "perfect specimen"; I. ii. 56.  
 PIED, motley-coated; III. ii. 71.  
 PIG-NUTS, earth-nuts; II. ii. 172.  
 PIONED, (Y) "overgrown with marsh-marigold" (still called "peony" in the neighbourhood of Stratford); IV. i. 64.  
 PLANTATION, colonisation; interpreted by Antonio in the ordinary sense; II. i. 143.  
 PLAY, act the part of; "play the men," i.e. behave like men; I. i. 9.  
 POINT, detail; "to point," in every detail; I. ii. 194.  
 POLE-CLIFT, with poles *clift*, or embraced, by the vines; IV. i. 68.  
 POOR-JOHN, a cant name for hake salted and dried; II. ii. 28.  
 PREMISES, conditions; I. ii. 123.  
 PRESENTED, represented; IV. i. 167.  
 PRESENTLY, immediately; I. ii. 125; IV. i. 42.  
 PROFESS, to make it one's business; II. i. 236.  
 PROFIT, to profit; I. ii. 172.  
 PROVISION, foresight; I. ii. 28.  
 PURCHASED, acquired, won; IV. i. 14.  
 PUTTER-OUT, "p. of five for one," one who invests, *puts out*, a sum of money before leaving home, on condition of receiving five times the amount on

his return, *i.e.*, "at the rate of five for one"; III. iii. 48.

QUAINT, adroit, trim, excellent; I. ii. 317.

QUALITY, skill; I. ii. 193.

QUICK, living, fresh; III. ii. 75.

QUICKENS, gives life to; III. i. 6.

RABBLE, company, crowd (not used slightly); IV. i. 37.

RACE, breed; I. ii. 358.

RACK, floating cloud; IV. i. 156.

RATE, estimation; I. ii. 92; reckoning; II. i. 109.

RAZORABLE, ready for shaving; II. i. 250.

REAR, raise; II. i. 295.

REASON, what is reasonable; III. ii. 128.

REASONABLE, "reasonable shore," *i.e.*, "shore of reason"; V. i. 81.

RECOVER, restore; II. ii. 71, 79, 97.

REELING-RIPE, "in a state of intoxication sufficiently advanced for reeling"; V. i. 279.

RELEASE, "till your release" = till you release them; V. i. 11.

REMEMBER, commemorate; I. ii. 405; remind; I. ii. 243.

REMEMBRANCE, the faculty of remembering; II. i. 232.

REMORSE, pity; V. i. 76.

REQUIT, requited; III. iii. 71.

RESOLVE, explain to; V. i. 248.

RID, destroy; I. ii. 364.

ROOM, sea-room; I. i. 9.

ROUNDED, "the whole round of life has its beginning and end in sleep"; IV. i. 158.

SACK, a name applied to certain white wines of Spain; II. ii. 126.

SANCTIMONIOUS, holy; IV. i. 16.

SANS, without; I. ii. 97.

SCAMELS, probably some kind of bird, but not yet satisfactorily explained; II. ii. 176.

SCANDAL'D, scandalous; IV. i. 90.

SECURING, guarding; II. i. 310.

SEDGED, made of sedges; IV. i. 129.

SENSE, feelings; II. i. 107.

SENSIBLE, sensitive, II. i. 173.

SETEBOS, the god of Sycorax (said to be the chief god of the Patagonians); I. ii. 373; V. i. 261.

SETS OFF, *i.e.*, shows to the best advantage; III. i. 2.

SEVERAL, separate; III. i. 42.

SHAK'D, shook; II. i. 319.

SHROUD, take shelter; II. ii. 42.

SIEGE, stool, excrement; II. ii. 110.

SINGLE, (1) solitary, (2) feeble; I. ii. 432.

SKILLLESS, ignorant; III. i. 53.

SOCIABLE, companionable, being in close sympathy; V. i. 63.

SOMETHING, somewhat; I. ii. 414.

SOMETIME, sometimes; I. ii. 198.

SORE (used quibblingly); V. i. 288.

SORT, possibly a punning allusion to "sort" = "lot"; II. i. 104.

SOT, fool; III. ii. 101.

SOUNDLY, thoroughly, smartly; II. ii. 81.

SOUTH-WEST, "a south-west," *i.e.*, a south-west wind (charged with the noxious breath of the Gulf-Stream); I. ii. 323.

SPEAK, to proclaim; II. i. 8.

SPHERE, orbit; II. i. 183.

SPOON, "long spoon," an allusion to old proverb that "he must have a long spoon that must eat with the devil"; II. ii. 103.

SPIRITING, the service done by a sprite; I. ii. 298.

STAIN, to disfigure; I. ii. 414.

**STANDARD**, standard-bearer, ensign; III. ii. 18; (quibble on "standard" and "stander"); III. ii. 19.

**STANDING**, "standing water," *i.e.*, water neither ebbing nor flowing; II. i. 221.

**STEADED**, stood in good stead; I. ii. 165.

**STILL - CLOSING**, constantly closing again; III. iii. 64.

**STILL-VEKED**, ever troubled; I. ii. 229.

**STOCK-FISH**, dried cod; III. ii. 79.

**STOMACH**, courage, I. ii. 157; appetite, inclination; II. i. 107.

**STOVER**, fodder for cattle; IV. i. 63.

**STRANGE**, rare; III. iii. 87.

**STRANGELY**, wonderfully; IV. i. 7.

**STUDY**, to give thought and attention to, to wonder; II. i. 81.

**SUBSTITUTION**, deputyship; I. ii. 103.

**SUBTILTIES**, the word "subtilty" was borrowed from the language of cookery, and denoted a device in pastry, hence "illusion"; V. i. 124.

**SUDDEN**, swift; II. i. 306.

**SUFFERED**, *i.e.*, suffered death; II. ii. 38.

**SUGGESTION**, prompting, hint (*cf.* villainy); II. i. 288.

**SUSTAINING**, bearing (them) up; I. ii. 218.

**SWABBER**, one who sweeps or *swabs* the deck of a ship; II. ii. 48.

**TABOR**, a small drum used for festivities; IV. i. 175.

**TABORER**, a player on a tabor; III. ii. 160.

**TACKLE**, ropes; I. ii. 147.

**TALKING**, saying; II. i. 96.

**TANG**, shrill sound; II. ii. 52.

**TREN**, grief; I. ii. 64.

**TASTE**, experience; V. i. 123.

**TELL**, to count (the strokes of the clock); II. i. 15.

**TEMPERANCE**, temperature; Temperance, like Charity, used as a proper name; II. i. 42, 43.

**TEND**, attend; I. i. 6.

**TENDER**, to regard; II. i. 270.

**THATCHED**, covered, strewn; IV. i. 63.

**THRID**, thread; IV. i. 3.

**THROE**, to cause pain; II. i. 231.

**THROUGHLY**, thoroughly; III. iii. 14.

**TILTH**, tillage; II. i. 152.

**TO**, for, as; II. i. 75; in comparison with; II. i. 178.

**TRASH**, to check the speed of hounds when too forward; I. ii. 81.

**TREBLES**; "tr. thee o'er," *i.e.*, "makes thee thrice what thou art"; II. i. 221.

**TREMBLING**, the "*tremor*" which is represented to be a sign of being possessed by the devil; II. ii. 83.

**TRENCHER** (= trencher; due to the previous words in -ing); II. ii. 169.

**TRICE**, "on a tr." *i.e.*, "in an instant"; V. i. 238.

**TRICKSY**, sportive; V. i. 226.

**TRIFLE**, phantom; V. i. 112.

**TROLL**, run glibly over (perhaps "sing irregularly"); III. ii. 126.

**TWILLED**, (?) covered with reeds or sedges; IV. i. 64.

**TWINK**, a twinkling; IV. i. 43.

**UNDER THE LINE**; probably a term in tennis; "to strike (the ball) under the line" = "to lose the game"; IV. i. 236.

**UNDERGOING**, enduring; I. ii. 157.

**UNICORN** (with allusion to its proverbial ferocity); III. iii. 22.

**UNSTANCHD**, incontinent; I. i. 51.

**UP-STARING**, standing on end; I. ii. 213.

- URCHINS**, hedgehogs, hobgoblins; I. ii. 326.  
**URCHIN-SHOWS**, elfin apparitions; II. ii. 5.  
**USE**, to be accustomed; II. i. 175.  
**VANITY**, illusion; IV. i. 41.  
**VAST**, silent void, or vacancy (of night); I. ii. 327.  
**VERILY**, true; II. i. 321.  
**VIRGIN-KNOT**; alluding to the girdle worn by maidens in ancient times; IV. i. 15.  
**VISITATION**, affliction (as of a plague); III. i. 32.  
**VISITOR**, priestly visitant, "consolator"; II. i. 11.  
**VOUCHED**, warranted; II. i. 60.  
**WAIST**, the part of a ship between the quarter-deck and the fore-castle; I. ii. 197.  
**WARD**, attitude of defence; I. ii. 471.  
**WEATHER**, storm; I. i. 40.  
**WEATHER-FENDS**, defends from the weather; V. i. 10.  
**WEIGHED**, considered, pondered; II. i. 130.  
**WENCH** (used as term of endearment); I. ii. 139, 412.  
**WEZAND**, windpipe; III. ii. 99.  
**WHEN** (an exclamation of impatience); I. ii. 316.  
**WHILE-ERE**, short time since; III. ii. 127.  
**WHIST**, hushed, silent; I. ii. 379.  
**WICKED**, baneful; I. ii. 321.  
**WIDE-CHAPPED**, opening the mouth wide; I. i. 60.  
**WINK**, the act of closing the eye, II. i. 285; (a short distance measured by a "wink"; II. i. 242).  
**WINK**, to close the eyes; II. i. 216.  
**WISEST**, "after the wisest," *i.e.* "in the wisest fashion"; II. ii. 77.  
**WOE**, sorry; V. i. 139.  
**WORKS**, affects; IV. i. 144.  
**WOUND**, twined about; II. ii. 13.  
**WRANGLE**, contend, quarrel; V. i. 174.  
**WRONG**; "to do oneself wrong," *i.e.* "to be much mistaken"; I. ii. 443.  
**YARE**, ready; I. i. 7; I. i. 37.  
**YARELY**, alertly; I. i. 4.  
**YOND**, there; I. ii. 409.  
**YOUR** (=subjective genitive); V. i. 11.  
**ZENITH**, the highest point of one's fortune; I. ii. 181.

## Notes.

I i. 69. '*long heath, brown furze*;' so the folios; Hanmer's emendation has been generally accepted:—'*ling, heath, broom, furze.*'

I. ii. 100. '*Who having into truth*;' '*into*,' used in the sense of '*unto*,' and so emended in most editions; the sentence though very involved is intelligible without any alteration; '*into truth*' depends upon '*a sinner*'; and '*it*' refers vaguely to '*his own lie*'; '*to credit*' = '*as to credit.*'

I. ii. 169. '*Now I arise*;' probably derived from astrology; '*now my star is in the ascendant*;' it should be noted that the stage direction '*Resumes his mantle*' is not in the folios.

I. ii. 266. '*for one thing she did*;' Shakespeare does not tell us what he refers to here; perhaps he merely added the point in order to account for her preservation, or the incident may have been mentioned in his original.

I. ii. 378, 379. '*Kiss'd the wild waves whist*;' so the folios; *i.e.*, '*Kissed the wild waves into silence*;' often printed with a comma after '*kissed.*'

II. i. 5. '*The masters of some merchant*;' *i.e.*, '*the owners of some merchantman*;' Stevens suggested '*mistress*' (old spelling '*maistres*'); the Cambridge editors '*master's*' (*i.e.*, '*master's wife*').

II. i. 27. '*which, of he or Adrian*;' '*he*' for '*him*,' used somewhat substantively, probably owing to the use of the word in the previous sentence, '*he will be talking.*'

II. i. 35, 36. The folios read: '*Seb. Ha, ha, ha! Ant. So, you're paid.*' Theobald gives the whole line to Sebastian; and his reading is adopted by the Camb. ed. Possibly a better emendation is the transposition of the prefixes to the speeches; the point of the quibble is no doubt the old proverb '*let them laugh*'



that win.' Capell ingeniously suggested that the folio reading should stand with the slight change of 'you've paid' for 'you're paid.'

II. i. 127. '*who hath cause*;' the antecedent of 'who' is most probably 'she'; some make the relative refer to 'eye,' *i.e.*, 'which hath cause to weep.'

II. i. 131. '*should bow*;' so folios; seemingly unnecessary corrections have been made, *e.g.*, 'she'd bow;' 'which end the beam should bow;' the omission of the pronoun 'it' or 'she' before 'should' can easily be paralleled in Shakespeare.

II. i. 243. '*But doubt discovery there*;' *i.e.*, 'Cannot but doubt that anything can be discovered there.'

II. i. 250. '*She that from whom*;' the unnecessary 'that' is perhaps intentionally repeated, owing to the previous repetition of 'she that.'

II. i. 279. '*candied*;' generally explained as 'sugared over, and so insensible;' perhaps a better interpretation is 'made sweet as sugar,' as in the phrase 'the candied tongue.' Is Antonio possibly playing on 'candied' and 'candid' (a word not yet fully naturalised in the language, but probably familiar)?

II. ii. 80. '*I will not take too much for him*;' *i.e.*, 'I will take as much as I can possibly get.'

II. ii. 176. '*Scamels*;' not found elsewhere in Shakespeare. Many emendations have been made; staniel (a species of hawk) has been adopted by some editors; the word occurs probably in Twelfth Night (II. v. 124), though the editions read 'stallion.' 'Scamel' is evidently the name of a rock-breeding bird; Mr Wright has pointed out that, according to Stevenson's "Birds of Norfolk," "the female Bar-tailed Godwit is called a 'Scamell' by the gunners of Blakeney."

III. i. 15. '*Most busy lest, when I do it*;' so the first folio.

Various readings have been suggested; Pope, 'least busy when I do it'; Theobald, 'most busie-less when I do it'; Holt, 'most busiest, when I do it'; Spedding, 'most busiest when idlest,' &c., &c. It seems likely that the reading of the second, third, and fourth folios throws light on the real meaning of the line:— 'most busy least, when I do it;' *i.e.*, 'most busy when I indulge my thoughts, least busy when I am actually at work.' A comma after 'busy' instead of after 'least' would simplify this reading, but it is possible to understand it as punctuated in the folios; Shakespeare probably wished to make the superlatives as antithetical as possible; perhaps we should read 'labour' for 'labours.'

III. iii. 39. '*Praise in departing*;' a proverbial expression; "stay your praises till you see how your entertainment will end."

IV. i. 64. '*pioned and twilled*;' various emendations have been suggested for these difficult words of the folio:—'peonied and lilled,' 'tulip'd,' 'tilled,' &c. It is noted that 'piony' is an old spelling of 'peony,' and that the flower was formerly spoken of as 'the mayden piony' and 'virgin peonie.' In all probability the meaning of the words has not yet been discovered; they are evidently technical terms of horticulture. (*Cp.* Glossary.)

IV. i. 110. Mr Wright suggests that 'earths' should be read as a dissyllable, 'earthes'; the second, third, and fourth folios read '*and*' before 'foison.'

IV. i. 147, &c. In *The Tragedy of Darius*, by William Alexander, afterwards Earl of Sterling, published in the year 1603, occurs the following passage, which, according to Steevens, may have been the original of Shakespeare's Speech:—

"Let greatnesse of her glascie scepters vaunt :  
Not scepters, no, but reeds, soone brus'd, soone broken :

And let this worldlie pomp our wits inchant.  
 All fades, and scarcelie leaues behind a token.  
 Those golden pallaces, those gorgeous halles  
 With fourniture superfluouslie faire :  
 Those statelie courts, those sky-encountering walles  
 Evanish all like vapours in the aire."

IV. i. 193. The folios read 'hang on them.'

IV. i. 221. '*O King Stephano! O Peer!*' an allusion to the old song, often referred to in Elizabethan literature, "Take thy old cloak about thee":—

"King Stephen was a worthy peere,  
 His breeches cost him but a crowne,  
 He held them sixpence all too deere;  
 Therefore he called the taylor Lowne."

The ballad is printed in Percy's *Reliques*; Shakespeare quotes it also in *Othello*, II. iii. 92.

IV. i. 231. '*Let's alone*;' some verb of motion must be understood, *i.e.*, 'let us go alone' (leaving Trinculo behind); 'alone' is possibly an error of the folios for 'along,' as suggested by Theobald.

IV. i. 237. "An allusion to what often happens to people who pass the line. The violent fevers which they contract in that hot climate make them lose their hair."—STEEVENS.

V. i. 23-24. The first and second folios place a comma after 'sharply,' making 'passion' a verb; the comma is omitted in the third and fourth folios.

V. i. 309. The line is to be read, according to the folios, "to see our dear belov'd solémnizéd."

